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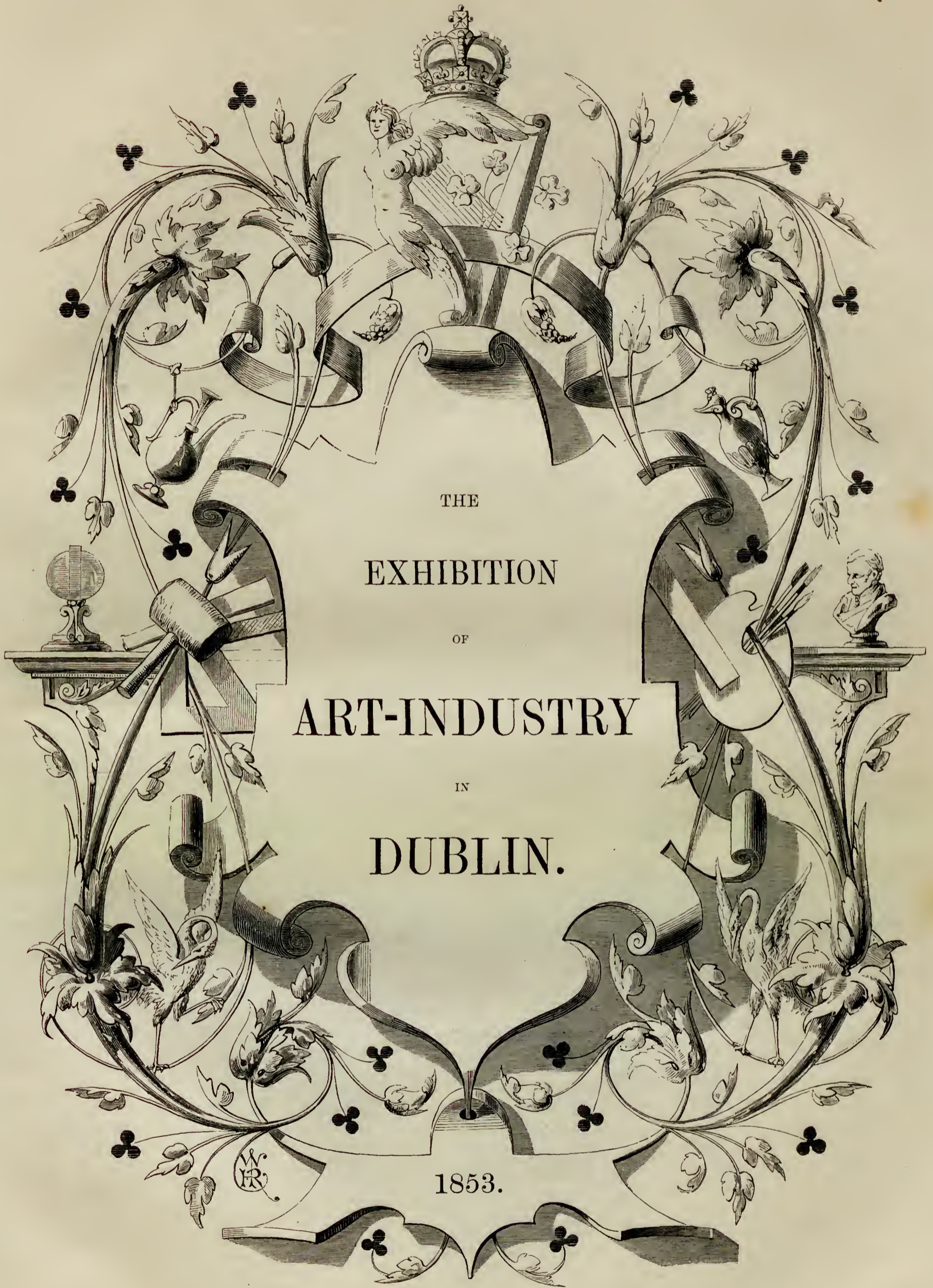
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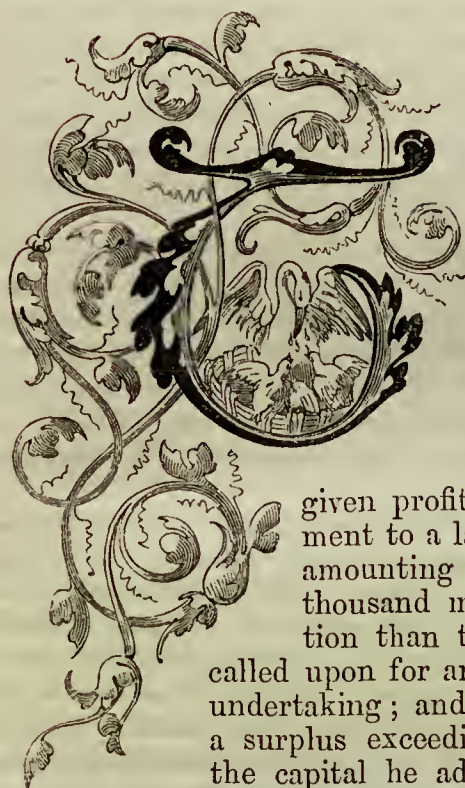


THIS
ILLUSTRATED CATALOGUE
IS PUBLISHED IN CONNECTION WITH THE
ART-JOURNAL,
WHICH
Is Dedicated, by Permission, to
HIS ROYAL HIGHNESS
PRINCE ALBERT,

ETC. ETC.



INTRODUCTION.



THE EXHIBITION OF ART AND ART-INDUSTRY IN DUBLIN originated in the disinterested offer of one of its citizens, WILLIAM DARGAN, Esq., to supply the necessary funds for its creation and conduct. This estimable gentleman—whose services to Ireland have been great and continuous, and who, as a railway contractor, has

given profitable and productive employment to a large number of its people—amounting at one period to nearly sixty thousand men—made no other stipulation than that the public should not be

called upon for any portion of the cost of the undertaking; and that, only in the event of a surplus exceeding the expenditure, should the capital he advanced be returned to him.

It is therefore impossible to consider this Exhibition without giving expression to those sentiments of gratitude, which are the due of a gentleman influenced by motives so pure and patriotic; and out of which cannot fail to arise advantages immensely beneficial to his country.

These advantages are self-evident. Ireland, with so many natural helps to Manufacture, has hitherto availed herself of few or none of them; with coal and iron and limestone in abundance, her mines have been but very partially worked; with water-power running from every great lake in sufficiency to turn all the spindles that derive their impulse from steam in Manchester, it runs idly, and to waste, into bays and harbours that are estuaries of the Atlantic; with a surplus population (a good, or evil, that exists no longer) craving employment, its people have been without occupation; their labour "at home" has barely sufficed to procure the means of a miserable existence. Ireland has been emphatically termed "a land of raw materials," and he who develops its resources, calls its latent energies into action, and enables MAN to derive comforts and luxuries from the wealth of NATURE, may be indeed described not only as a Patriot to his Country, but as a Benefactor to the World.

The universal voice has been loud in praise of Mr. William Dargan; we but discharge our duty in commencing this Work by adding one more to the many expressions of gratitude he has received. We believe that this Exhibition will contribute very largely to render Ireland that which she is so eminently

qualified to become—a manufacturing country; that the fertile South and the richly endowed West will ere long emulate the North; and that hitherto undeveloped sources of prosperity and power in Ireland will date a new era from the Exhibition of 1853.

This belief is mainly based upon the better understanding the Exhibition will originate between England and Ireland. We have frequently had occasion to observe that for every new VISITOR Ireland obtains a new FRIEND; nothing can so essentially serve the two countries as increased intercourse; a more intimate acquaintance with the people and the capabilities of Ireland, will, of a surety, be followed by inflow of English capital, with forethought and enterprise, which are, so to speak, the leading faculties of England. Happily, a variety of circumstances combine at this moment to direct attention towards "the sister kingdom." Agitation has died out for lack of fuel; railways and steam ships bring the two Capitals within a distance of ten hours; the "bit of land" is no longer coveted as the sole source of life; and emigration from Ireland must be followed by emigration into Ireland, with better habits, improved systems, and ample capital, under the influence of which Ireland must ultimately, and inevitably, become the most productive and, consequently, the most prosperous of all the dominions of the Crown.

With this hope, and in this belief, we consider the Great Exhibition held in Dublin in the year 1853, as even a larger contribution to the wealth of these kingdoms, than the Great Exhibition which took place in London in the year 1851; and we do not doubt that His Royal Highness PRINCE ALBERT, on visiting the Irish Capital, will earnestly rejoice that his indefatigable exertions and enlightened policy—which made that year MEMORABLE—have again borne rich fruitage, and again advanced the best interests of his country.

The Exhibition was opened by the Irish Viceroy, the Earl of St. Germans, on the 12th of May, 1853; the architect, JOHN BENSON, Esq., on that occasion received the honour of knighthood—a compliment well deserved, for the structure seems on all sides to have given entire satisfaction; and it is no small part of the merit of the builder that notwithstanding many serious difficulties, it was "finished to time." The following descriptive particulars of the structure will perhaps sufficiently picture it to our readers:—

"Presenting a front to Merrion-square of 300 feet, the main or centre feature of elevation consists of a semicircular projection, which forms the Eastern termination of the Central Hall. This is a noble apartment of 425 feet in length, and 100 feet in height, covered by a semicircular roof upon trellis ribs, in one span of 100 feet. On each side of the Centre Hall, and running parallel to it for the same length, are two halls 50 feet wide, with domed roofs, similar to that which covers the main nave or hall of the building. The height from the floor to the roof of each of these halls is 65 feet. They are approached through passages from the Centre Hall. In addition to these three halls are four compartments of 25 feet wide, running the whole length of the building; two are placed between the Centre Hall and the side halls, and two on each side of the latter; divided into sections of 25 feet square, forming convenient divisions for the purposes of classification. Over these compartments are spacious galleries, also running the length of the building, which not only afford increased space for exhibition, but form an agreeable promenade from whence the effect of the three halls may be seen to greater advantage. To the south of the Central Hall, left of the spectator, is a hall devoted to foreign contributors; adjacent to which is the Fine Arts Court, corresponding in position to the Machinery Court. The northern and southern courts have galleries running round them, from which the spectator also looks into the Central Court. The ceiling of the halls being divided into panels formed by the trellis ribs, and the other constructive parts of the building, has allowed ample opportunity for effective decoration. Light is admitted from above in one unbroken and equally distributed body. The construction of the building is strongly marked on the elevation, and forms in fact the ornamental character of the design. There are also external galleries which are attractive features. The materials of the building are iron, timber, and glass."

In this spacious and very beautiful building, then, have been collected a large number of the Art-productions, not alone of Ireland and England, but of the several Nations of the World; they are there to gratify but also to instruct; as mighty teachers of the future, from which the industry of Ireland will learn much; and we may be sure that all by whom the Exhibition is visited, will cordially respond to the prayer expressed in the report presented by the Committee to the Lord Lieutenant:

INTRODUCTION.

"That it may please Almighty God to make this great undertaking the commencement of a new era in the history of Ireland, and that from the 12th of May, 1853, annalists may date a period when industry and public order, with their inseparable companions, happiness and wealth, shed their abundant blessings over this portion of her Majesty's dominions!"

The first step, after the preliminaries had been settled by which the offer of Mr. Dargan was accepted by the Royal Dublin Society—a society very properly selected by him as his immediate ally—was the appointment of a committee of twenty-five gentlemen, and the arrangement of a competent "staff,"—C. P. Roney, Esq. being the Hon. Secretary, and John C. Deane, Esq. the Secretary. The Committee appear to have worked diligently, and with unanimity; the Secretaries were indefatigable in their exertions, and to them unquestionably we are indebted for much of the ultimate success. Mr. Roney visited France, Belgium, Holland, and Germany; he arranged the several acting commissions, and succeeded in obtaining that zealous cooperation abroad which resulted in the cheering and servicable character of the Foreign Department; while Mr. Deane was equally zealous "at home" among British Manufacturers, and especially with reference to the Fine Arts Court. The whole of the "officials" appear, indeed, to have done their duty with active energy, and a strong determination to bring the experiment to a successful issue.

And it is that issue, which we have now briefly to consider. In the Fine Arts Court, the walls are lined with PICTURES; on one side by the productions of British Artists, and on the other, of those of the artists of Germany, Belgium, and France. Among British works, the principal are, Winterhalter's full-length portraits of her Most Gracious Majesty and his Royal Highness Prince Albert; these were removed from the state apartments at Windsor Castle, and together with Mulready's "Wolf and Lamb" (from Buckingham Palace) form the royal loans to the collection: of the remainder, Mulready's "Convalescent," lent by Lord Northwick; Danby's "Deluge," by E. Jones, Esq.; Landseer's "Bolton Abbey" and "Hawking," and Collins's "Boy at the Gate," by the Duke of Devonshire; Herbert's "Trial of the Seven Bishops," by Mr. Agnew; Goodall's "Happy Days of Charles the First," (a small replica) and Pyne's "Lago Maggiore," by Thomas Fairbairn, Esq.; Callcott's "Old Port of Naples," by Samuel Cartwright, Esq.; Lawrence's "Kemble as Coriolanus," and a work of wonderful power, an "Italian Landscape," bearing the date 1803, by J. M. W. Turner, by the Earl of Yarborough; Leslie's "Sir Roger De Coverly," and Stone's "Course of True Love," by the Marquis of Lansdowne; Eddy's "Joan of Arc," by M. Gambart; Landseer's "Horses Watering," by Lord Monteagle; Eddy's "Rape of Proserpine," by Mr. Gillot; the renowned pictures of Hogarth, the "Gate of Calais," and "The Last Stake," both lent by the Earl of Charlemont; Duncan's "Prince Charles in the Cave," by Mr. A. Hill; Mulready's "Travelling Druggist," and Wilkie's ever famous "Rent Day," by J. Chapman, Esq.; examples of Rothwell, Jones, Hart, and Grant, by H. A. J. Munro, Esq.; with specimens of Uwins, Chalon, Maclise, Ward, Hook, Huskisson, Müller, Herring, Redgrave, Lance, Topham, Rothwell, Hannah, C. Landseer, Allan, Anthony, &c. &c., lent either by the artists or by collectors.

From this limited enumeration it will be seen that the British collection is exceedingly rich and varied, numbering upwards of one hundred; it is rare, indeed, to find so many exquisite examples of modern Art collected in one building, and, taking this view alone, the Exhibition will supply an ample recompense to the visitor.

Our notice of the foreign contributions must be yet more condensed. His Majesty the King of the Belgians graciously lent ten pictures, the productions of the leading masters of the modern Belgian school; they are truly great works—efforts of the very highest genius. The King, in thus aiding the Exhibition, has enlarged the fame of his country, and its artists owe him much for his generous consideration. We are here introduced to Verboeckoven, Wappers, De Keyser, Leys, Gallait, Teheggany, and some fifty or sixty other masters of this glorious school. France, Prussia, and Holland have also contributed largely and most beneficially; and, taken alto-

gether, this *original* feature of the Exhibition is, perhaps, the most attractive portion of it.

The SCULPTURE, which has been judiciously scattered in various parts of the building, is highly honourable to the state of the Art in these kingdoms; and it is not among the least gratifying of the facts connected with the Exhibition, that the leading and most meritorious of the sculptors are Irishmen; their country may well be proud of such men as MacDowel, Foley, Hogan, Lawlor, Moore, Jones, the Kirks, the Farrells, and others, some of whom rank with the most renowned artists of Europe, and the two first-named of whom are universally acknowledged as of the heads of their profession. Among the other contributors to this important and interesting department are Baily, Bell, Earle, Mrs. Thorneycroft, Francis, Munro, Monti, Marshall, Noble, and the Baron Marochetti, with Rauch, Geefs, Fraiken, David D'Angers, &c. &c.

The contributions of Art-Manufacture have been supplied chiefly by England and France; Belgium has sent much that is good; Germany many productions of great excellence; and some few have been forwarded by other continental countries. To England and France, however, the largest debt is due; many of the best manufacturers of both kingdoms have zealously co-operated with the committee, and the result is a very satisfactory assemblage of Art-wealth, as sources of enjoyment and instruction. Thus, among the latter we find several grand productions of the National Manufactories of Sèvres and Beauvais; the exquisite toilet gems of Rudolphi; the Aubusson carpets of Sallandrouze; ornamental articles in zinc of the Vielle Montagne; the church furniture of Villemens; the wood-carvings of Lienard; the bronzes of Paillard; and a very large number of the other fine Art-works for which France is famous.

Among the leading contributors of England are Alderman Copeland, the Coalbrookdale Company, Messrs. Chance, Messrs. Elkington, Messrs. Houldsworth, Messrs. Robertson, Carr, & Steel, Messrs. Clabburn, Messrs. Richardson,—in brief, we believe that in the volume to which this is the Introduction, we have given engraved examples of the productions of nearly all the contributors whose works are prominent in the collection.

The Exhibition of Irish Art-produce is, as will be supposed, limited in extent and in value; it is, however, larger and of greater worth than was expected, and will assuredly elevate, rather than depress, hope in the future of Ireland. Until very recently, "Irish manufacture" meant only the produce of the loom, and that by hand labour. Its linens and tabinets have been long famous: they have kept, and still retain, their supremacy. Notwithstanding the efforts at competition, in Dunfermline on the one hand, and at Norwich on the other, the damasks of Belfast and the tabinets of Dublin yet command the markets of the world. Within the last few years, however, while the material has in no degree retrograded, Art has given its valuable aid to the enterprise of the manufacturer, and the skill of the artisan; and if we compare the modern with the old produce of Messrs. FRY, Messrs. ATKINSON, and others, we shall admit our obligations to the Government Schools of Design, which, in Dublin and Belfast especially, have been at once the stimulants and the teachers of these eminent manufacturers. The same may be said of the linen-producers of Belfast: the most distinguished of them all, Mr. M. Andrews of Ardoyne, may now exhibit, and does now exhibit, his productions as examples of elegance and purity in Art; witness for him the two of his works engraved in this publication: and all visitors to the Exhibition will examine with pleasure and profit the graceful and well-arranged stall of Roddy of Belfast, in which are shown the fabric from its primitive state to its highest finish, with all the intermediate stages of preparation. We regard this small collection as among the most striking and satisfactory "shows" in the whole building.

The trade of the jeweller and goldsmith must be regarded as almost "new" in Ireland; that it is rapidly rising into eminence will be apparent to all who examine the stalls of Mr. West, Mr. Waterhouse, Mr. Atcheson, Mr. Gardener and others; their more ambitious "pieces of plate," their commemoration vases and testimonial cups, are entitled to high

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praise; while their jewellery (that of Mr. West especially) will not suffer by comparison with the better works of England. The productions in Irish bog-wood, decorated with Irish gems, may be regarded only as graceful toys, but they exhibit taste and skill of no mean order, and assuredly those who have created this new branch of Art-manufacture are entitled to public thanks. A more important branch of manufacture is that of "ladies' work," the hand-embroidery which gives employment (if we are rightly informed) to nearly a quarter of a million of the women and girls of Ireland. This, too, is a branch of trade of recent origin—the creation of the last ten years—for until some time after the year 1840, it was exclusively confined to a few districts of the north; it is now spread to the south and into the "far west," rendering industry productive and remunerating, and employing those who must without it have been altogether idle.

If our summary of Irish Art-productions must be thus limited—for excepting in some objects of minor importance, Irish manufactures cannot as yet enter into competition with those of other countries in the great marts of the world—those who have observed progress in Ireland during the last twenty years, will be amazed that so much, and not that so little, has been done, and will be encouraged rather than depressed, while comparing the Irish contributions to the Exhibition, with those of the sister-country. Those who desire the welfare of Ireland, and believe that its increased prosperity necessarily augments the prosperity of England, will therefore, "take heart," while passing through this structure, and have faith as well as hope in the future of a country, whose energies are about to be aroused,—whose capabilities are on the eve of development; in short, whose dark days are over.

There is but one other topic essential to notice. The collection of Irish Antiquities forms beyond doubt the most original and the most interesting division of the Exhibition; they have been collected with amazing industry; casts have been procured of a very large number of the most famous remains; these have been arranged with admirable skill, and we are bound to express gratitude to the Lord Talbot de Malahide, to Major Fairfield, and to John Lentaigne, Esq.,—the sub-committee, to whom this important task was confided. We hope eventually this singular, curious, and very valuable series will form one of the "courts" of the Crystal Palace at Penge Park, for it is a monument of the glories of ancient Ireland, scarcely second in interest and importance to those which have made us live again at Nineveh.

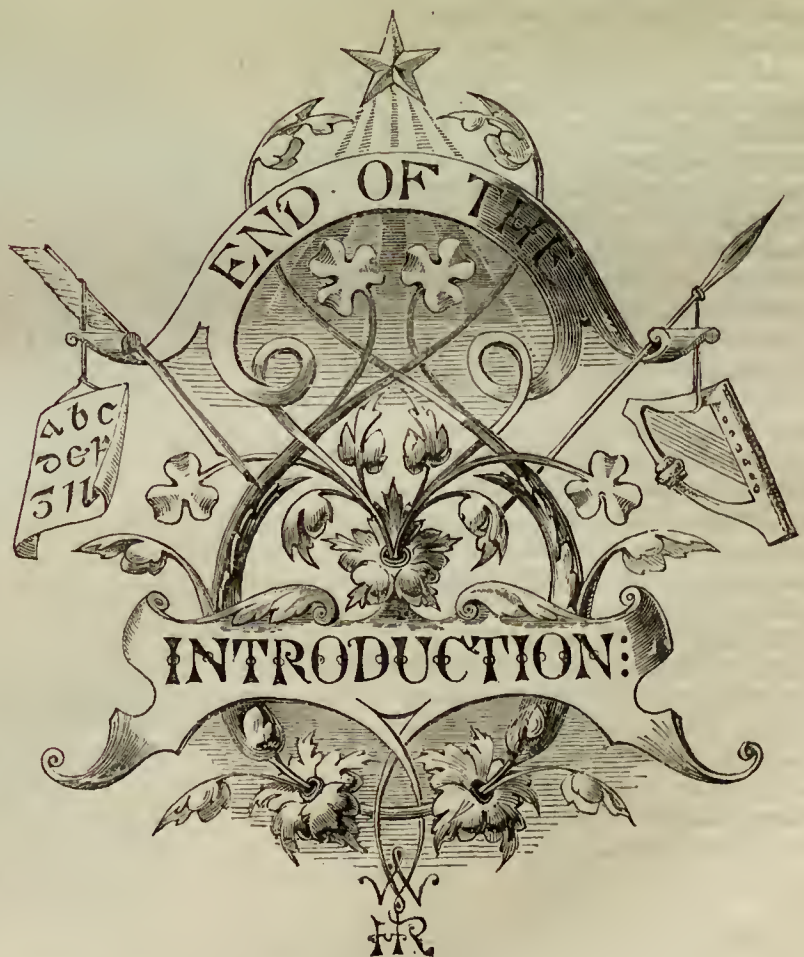
The Work which these observations preface, contains a selection of the best contributions of the several leading manufacturers. It will be obvious to all who pass through the Exhibition, that many excellent Art-objects are unnoticed; but to have enlarged it beyond the extent of these pages, would have been, necessarily, to have demanded for it a higher price than we believed it could bear. It may be right to observe, that all the engravings contained in this Illustrated Catalogue were engraved expressly for it, and that none of them had previously appeared here, or, as far as we are cognisant, elsewhere; the drawings were either supplied to us by the manufacturers, or made from the objects by artists employed by us, on the express condition that the works so engraved should be contributed to the Exhibition. The engravings have been executed either by, or under the superintendence of the Messrs. NICHOLS, to whose talents, energy, and promptness we have been much indebted for the ability to produce the work within so short a period of time after the opening of the Exhibition, and who have enabled us to render this publication in all respects as meritorious as that it was our privilege to issue in the year 1851. We have introduced into this volume, with a view to add to its interest and value, twelve steel engravings of works in sculpture. We are therefore justified in the hope we expressed, when announcing the undertaking, that the volume will be regarded as an additional text-book for the Manufacturer and the Artisan, and an "authority" for those who desire to procure the most graceful and useful productions of modern Art-manufacture.

We shall not, we hope, be accused of presumption if we say

we have been stimulated to produce this collection by higher motives than those of profit; which, indeed, in all such cases, is nearly out of the question; for the great cost of such a series excludes the idea of commercial gain. It is a primary business of the ART-JOURNAL to advocate, with a view to increase, the number of such Exhibitions. During the last ten years, we have steadily pursued this course, commencing it so far back as 1846, when the first attempt in England to emulate the principle that had been adopted for half a century in France, was made in Manchester; or more correctly, so long ago as the Exhibition of Art Industry in Paris, in 1844, which we fully reported and illustrated. We have believed that publicity for improvements best secures their advancement and consequent reward; and, although at the commencement of our career, we had no inconsiderable difficulty to induce conviction of this simple truth, we have lived, and our JOURNAL has lived, to find its admission universal; and we have our recompense in the knowledge, that the present general move in Art has received impulse from our labours.

In presenting, therefore, to our subscribers another Illustrated Catalogue of another Great Exhibition of Art Industry, we believe we best consult their interests, the welfare of Art, and the Art education of the community; and we trust that, if the plan be distasteful to any, they will bear in mind—first that we make a sacrifice to duty, and next, that it would have been in some degree a betrayal of our trust to have suffered so honorable and so hazardous an attempt as that which—in 1853—distinguishes the Irish capital, to pass without being worthily represented in the pages of the ART-JOURNAL.

With this remark, and with acknowledgments of the courtesies we received from the committee in Dublin, and the whole of the officials acting under them, and our best thanks to the several manufacturers who gave us (as they have always done) ready and cordial co-operation,—we confide our volume to the public, repeating the prayer of the Lord Lieutenant that "Almighty God will bless and prosper the undertaking," and that, especially, it may be made the means of cementing more closely the bond of union between the two countries; making England and Ireland more thoroughly and essentially ONE; for of a surety that which benefits the one must prosper the other, THEIR INTERESTS BEING MUTUAL AND INSEPARABLE.





FROM among the more delicate works contributed to the EXHIBITION by Mr. W. G. ROGERS, of London, we select four. The first is a CUP, about five inches high, carved in

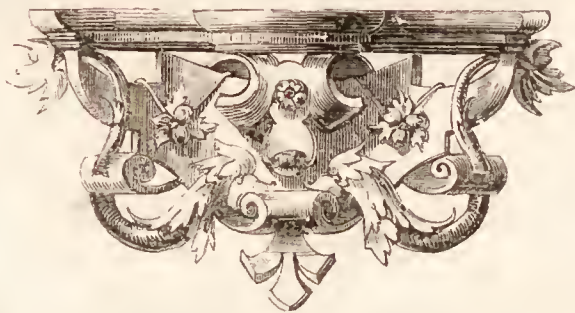


box-wood, with raised foliage, in the Italian style of the sixteenth century. The next subject is a heart-shaped MINIATURE FRAME, in boxwood, presenting less the features of the severe Italian

school than the graceful negligence of old French decorative Art. Beneath the frame we engrave

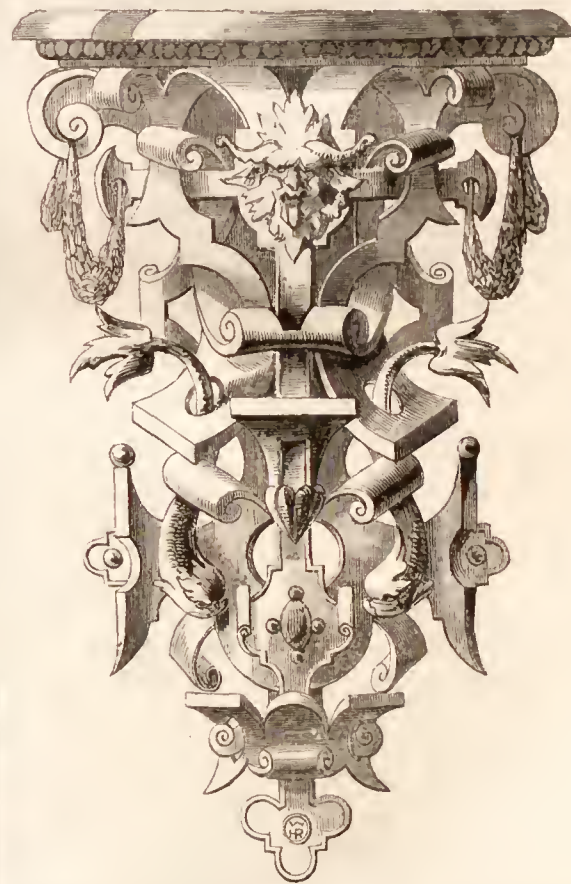


a flat HANGING SHELF, or BRACKET, made to support a group in basso-relievo, or some such



object of moderate projection. The last subject on this page is a very elaborate Elizabethan

BRACKET, in box-wood, relieved by the insertion of a mask in the centre, and dolphins at the sides. With the exception of the ornament at the foot, the whole is formed of a solid mass of hard box-wood, and is as interesting for the



mechanical skill and patience which it presents, as for the taste of its design and finish. It is gratifying to find Mr. Rogers upholding the high reputation he has long since acquired by a rare combination of persevering industry with genius.

THE DUBLIN EXHIBITION

The name of RUDOLPHI, of Paris, is not only familiar in the French capital: the reputation



he has achieved in Paris has been extended to England; his collection, shown at the Great Exhibition of 1851, was the theme of very



general admiration. His works have been largely appreciated, and his success has been great in

proportion. They consist principally of brooches, bracelets, and other "dress decorations;" of toilet bottles, vases, seals, and rings;—in short,



of the various elegant *bijouterie* which are indispensable accessories to the toilet, and graceful additions to the table of the drawing-room.



They are manufactured chiefly of silver, and frequently enclose valuable stones and gems, usually containing also some portions in enamel; but

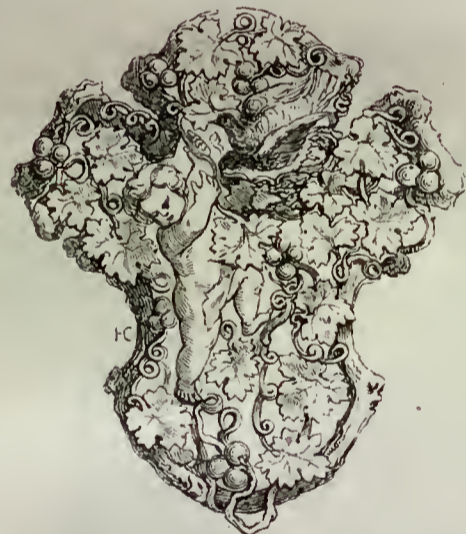


perhaps the most beautiful of Rudolphi's productions are those which depend entirely for their effect upon their merits as works of Art.

An examination of this page will show how admirably they are designed, while their execution is as elaborately careful as if the hand of an accomplished sculptor only had been em-



ployed in their construction. And such, indeed, is the fact; the artists who conceive and model these charming objects in miniature, are fully



capable of working out their thoughts on a grand scale, and the manufacturer who circulates such productions may be ranked with those who



uphold true Art. We have selected from the collection eight of the objects he exhibits; of these two are miniature VASES; two are TOILET BOTTLES; and the remaining four are BROOCHES.

OF INDUSTRIAL ART.

The important collection from the extensive manufactory of Mr. ALDERMAN COPELAND, of London and Stoke-on-Trent, includes specimens of nearly every branch of ceramic production, copiously and eminently



illustrating the perfection to which modern pottery has attained. We can only refer specifically to the objects we have selected for engraving. The FLOWER-STAND and the JEWEL-CASKET, of statuary porcelain, in the Renaissance style, are enriched with gold and colours in a very elegant



and novel style. The porcelain VASE of Raffaellesque design, is an object of exceeding beauty; the foliated ornament and borders are rendered with much taste in subdued tones of colour; the figures in the centre compartment are painted on a gold ground. The large GROUP, at the bottom of the page,

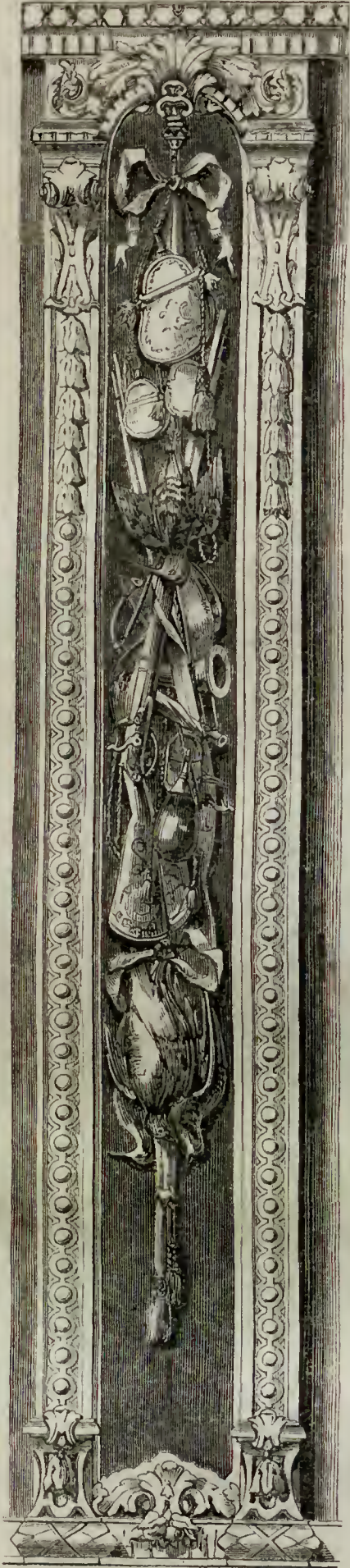


combines a variety of the different articles for which this establishment is so justly celebrated; we would especially direct attention to the oblong and square JARDINIÈRES.



THE DUBLIN EXHIBITION

M. DELICOURT, of Paris, contributes some of his beautiful PAPER-HANGINGS; engravings from a portion of them appear on this column, and across the bottom of the page. The former ex-



hibits a PANEL, and reminds us of certain decorations on the walls of Versailles; the latter, of very elegant design, is intended for a CORNICE.

The CLOCK is from another of the contributions of M. PAILLARD, of Paris; it is a fine

example of the Louis Quatorze style adopted in decorative works. It is not overcharged with



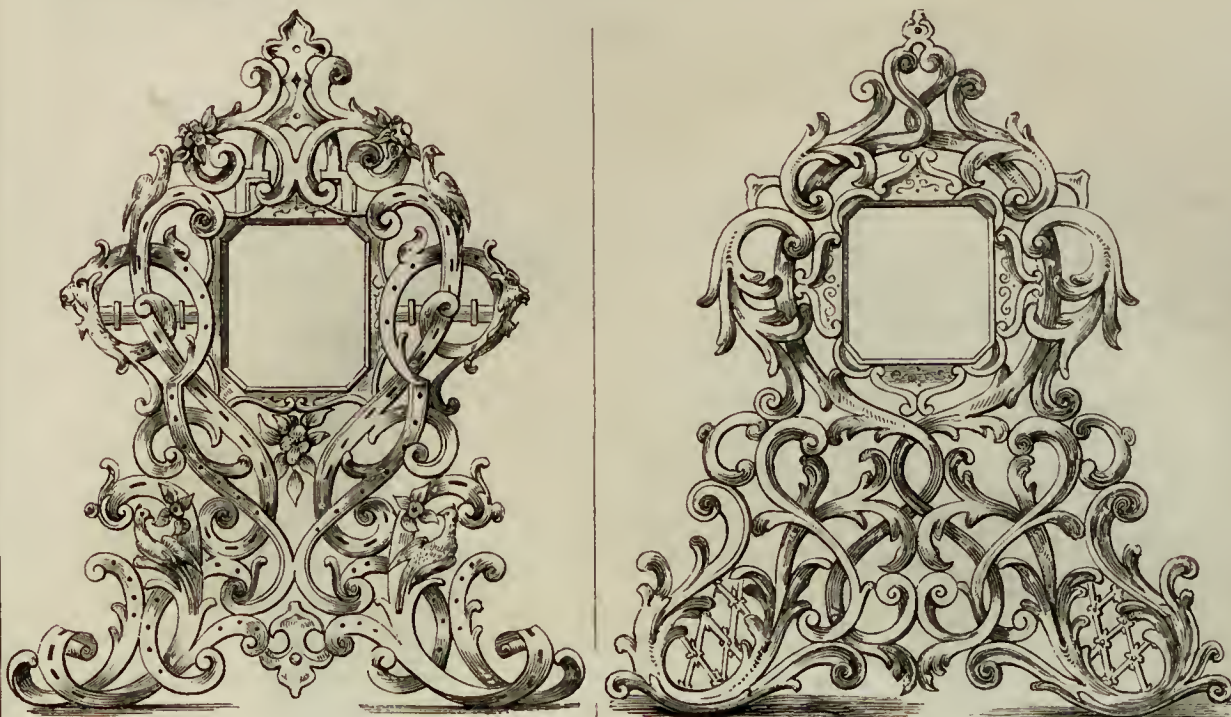
ornament, but combines solidity with grace and richness; the caryatides are elegant figures.



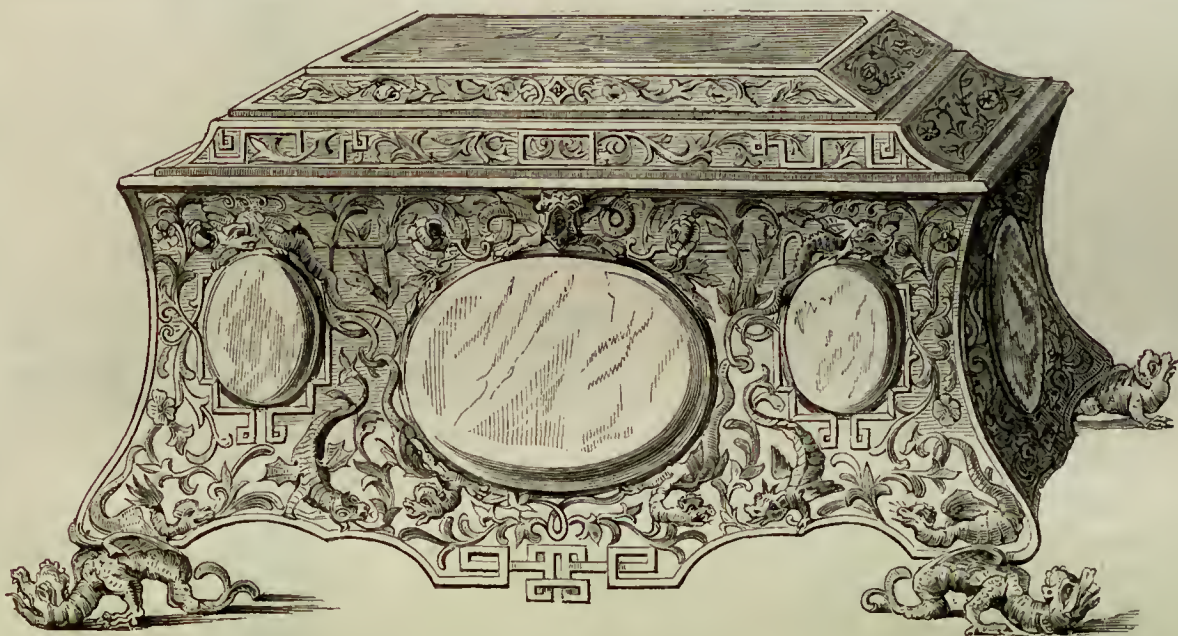
OF INDUSTRIAL ART.

Mr. S. WERTHEIMER, of London, contributes a number of very elegant objects, exhibiting his taste as a designer, and the skill of the artists

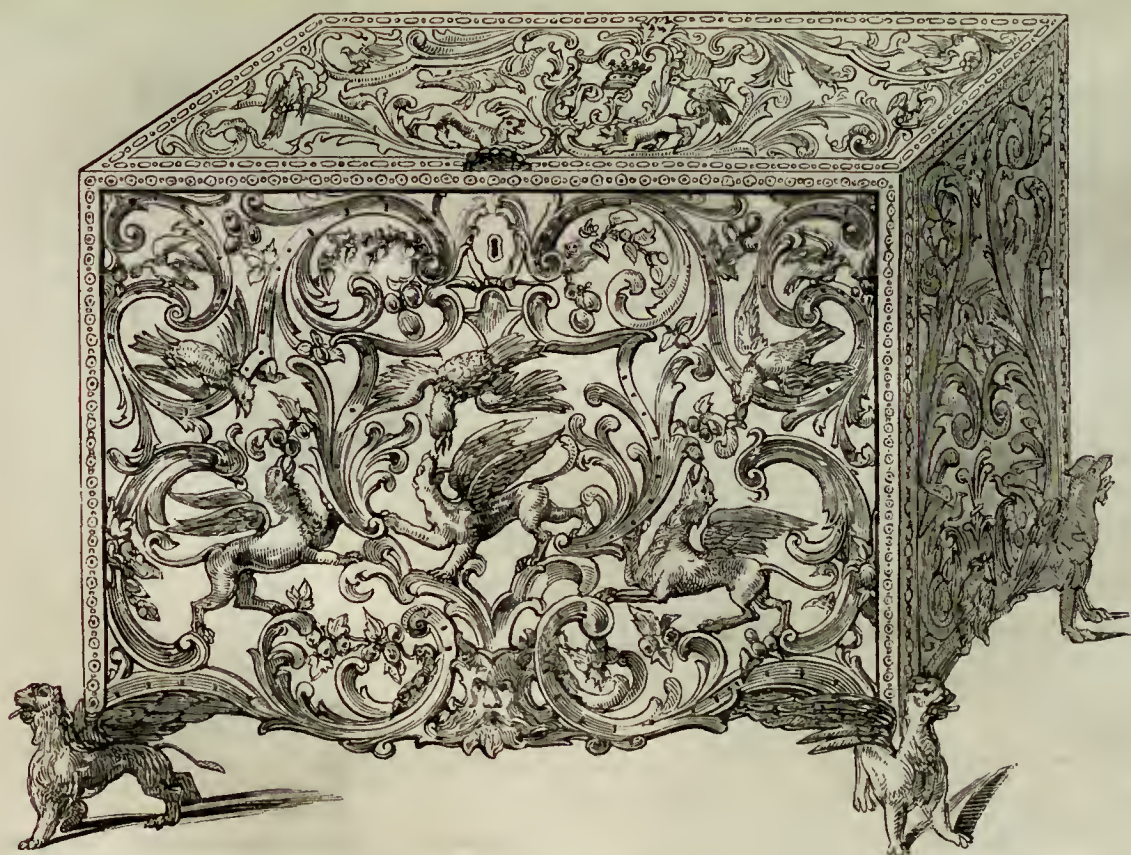
whom he employs to work out his designs, in metal-work. We have selected from his works in the Exhibition two MINIATURE FRAMES, in-



tended to rest on a table, and two CASKETS, of | the style known as the *cinque-cento*. Whether



we consider the purity and beauty of the | designs, or the elaborate execution of the



engraving, they are in either case entitled to high commendation. The amount of artistic work on such objects of manufacture as these, where the

graver is so much in requisition, is more than would be presumed by those who have not visited the ateliers of those engaged upon them.

Mr. JOHN DOULTON, Sen., of the Potteries at Liverpool, exhibits, in connection with Messrs. HENRY DOULTON & Co., of Lambeth, a variety of



objects in terra-cotta. The PENDANT FLOWER-POTS engraved on this column are among their contributions. It is only within the last year



or two, we believe, that the attention of Messrs. Doulton has been directed to this branch of



manufacture; but the success they have hitherto met with has induced them to enlarge their



sphere of action, and in such a variable climate as ours anything that will add to the attractions of the conservatory must be appreciated.

THE DUBLIN EXHIBITION

This page is devoted to the illustration of some of the works contributed by Messrs. JOSEPH

TYLOR & SON, of London, proprietors of one of the most extensive brass foundries in the

and inspecting the works they have in hand, and those that are finished, we have little doubt of their soon becoming as extensively known by the elegance of their productions, as they have hitherto been by their magnitude and utility.



The WHEEL here engraved is from one of those that supported "Wellington's funeral car;" it is a fine work of Art: the whole of the wheels belonging to the car were cast by Messrs. Tylor,

country, principally for scientific and engineer- | ing purposes; latterly, however, they have com-



bined with their ordinary productions objects of Art-manufacture, such as lamps, chandeliers,

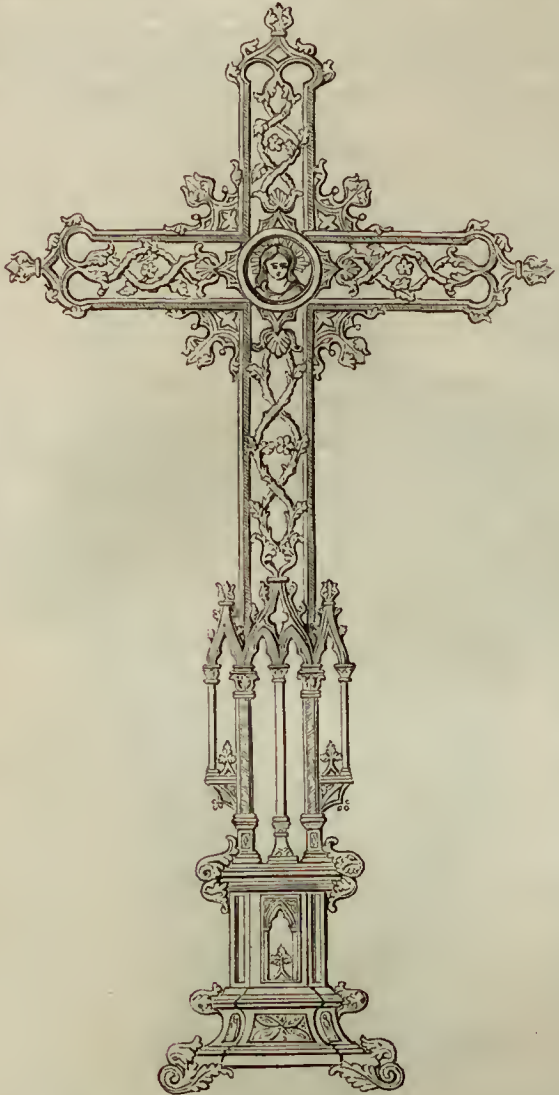
candelabra, and fountains. From the opportunities afforded us of visiting their establishment,



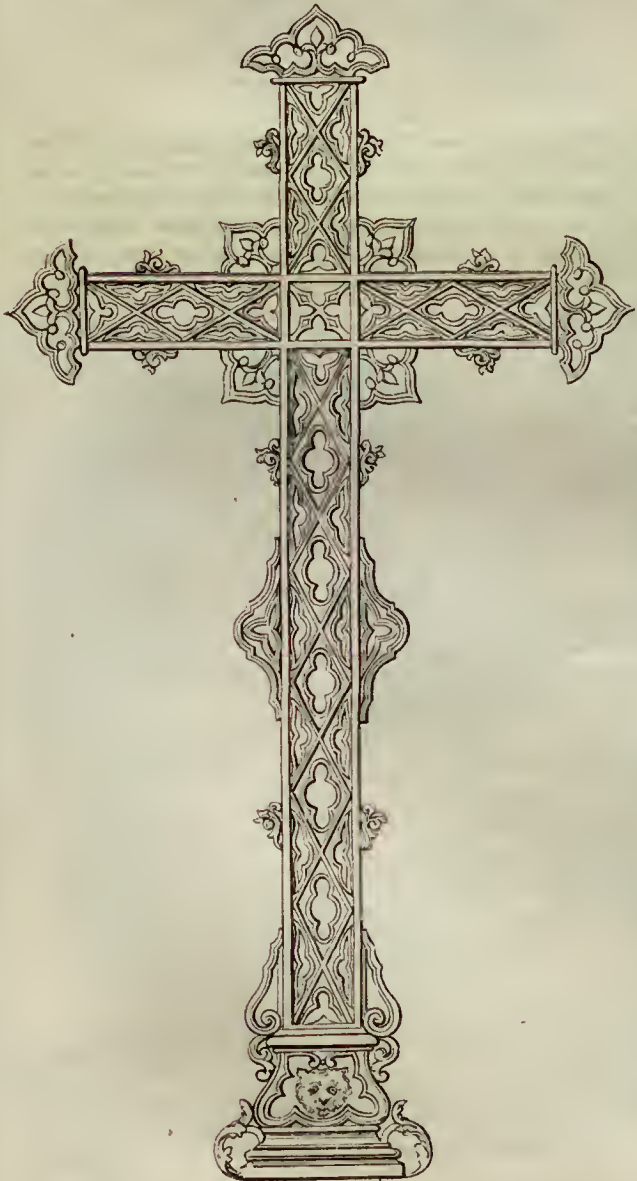
and in so short a time, comparatively, as to surprise us by the perfect manner in which they came from the mould. The LAMPS—in groups and placed singly—are good and original in form, and exhibit much taste and skilful execution.

OF INDUSTRIAL ART.

This column contains two of the CROSSES contributed by M. OVIDE MARTIN, of Paris, a celebrated manufacturer of objects for church purposes in



association with the Roman Catholic faith. Some of these are of the precious metals, others of a more ordinary character, but the principal articles



of his produce are of cast-iron; they all are of elegant design, the most part being based upon ancient and established "authorities" in "the Church."

Commencing this column is an engraving of a very beautiful CASKET for the toilet, the manu-

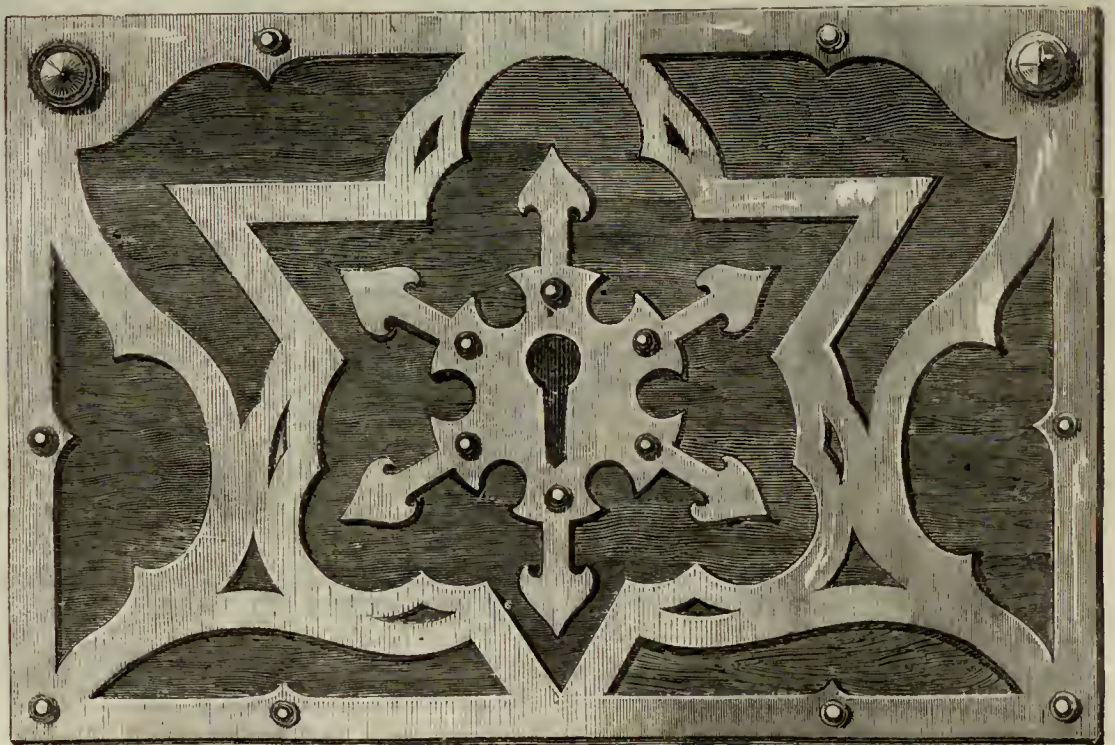
facture of PAILLARD, of Paris. The story told in bas-relief, on the side, is that of Venus arrayed



by Cupids; the lid is surmounted by a child with doves; and the whole of the subordinate ornamentation is in harmony and pure taste. It is of bronze, but silvered and gilt.



Mr. CHUBB, of London, has sent several beautiful specimens of the Locks which his skill and ingenuity have made celebrated; we have engraved from them one Lock of large size,



and two KEY-HANDLES, as examples of the manner in which Art may be brought to bear upon common objects of utility; they remind us of the best works of the medieval ages.

THE DUBLIN EXHIBITION

From the contributions of M. MATIFAT, of Paris, we select three—a FOUNTAIN, an INK-STAND, and a VASE of very chaste and elegant construction. They are of bronze, the manu-

facturer holding a high position in this branch of Industrial Art. The fountain is especially graceful; the water is made to play, in a very fanciful manner, from the

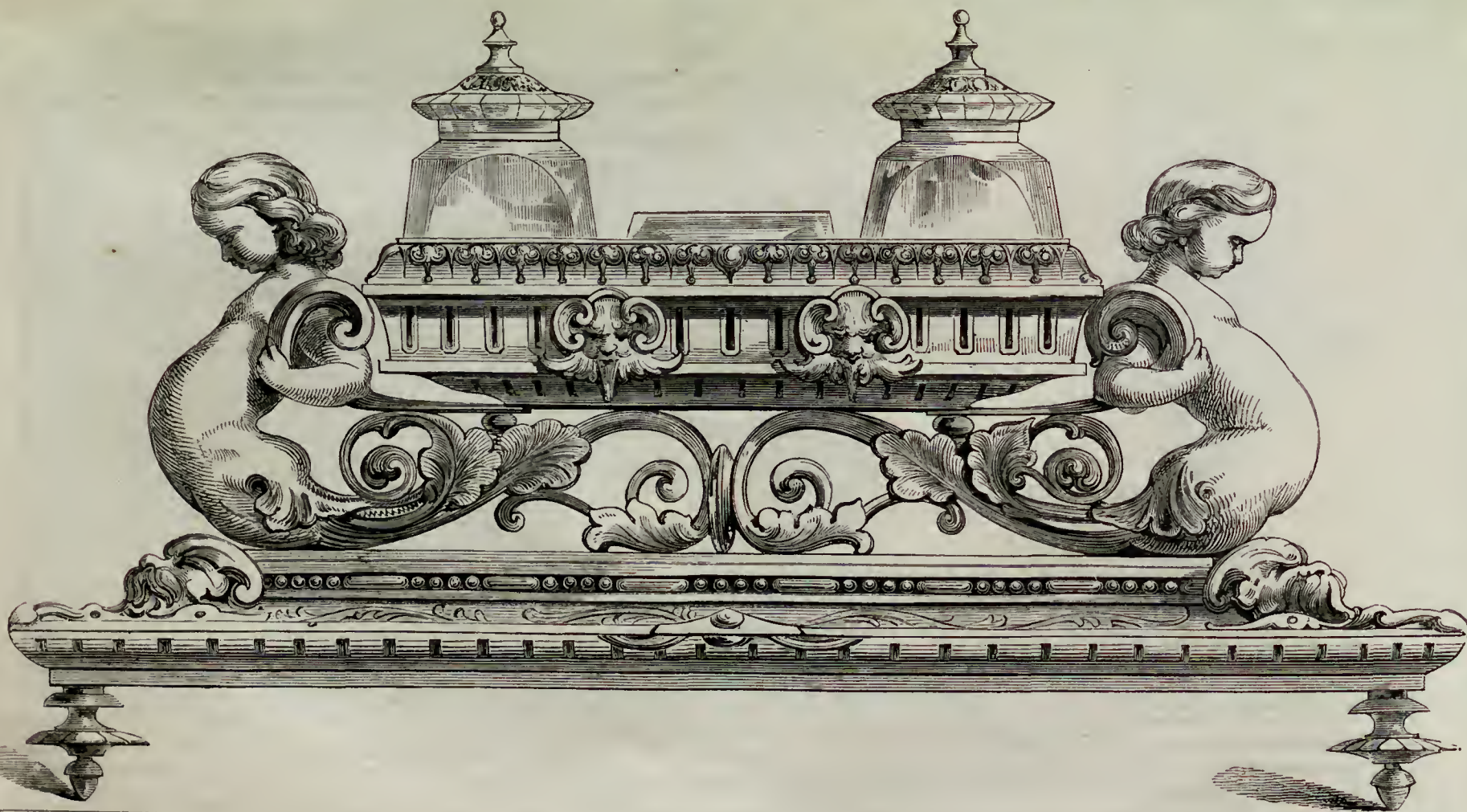
one of many works of this order produced by M. Matifat, whose taste places him foremost among the bronze manufacturers of Paris. M. Matifat also conducts, although partially, his establishment in London, and he has recently executed many works for the connoisseurs of this country; especially he has produced several bronze candelabra for Lord Londesborough; and his project is, we



bulrushes that are prominent among the groups of aquatic plants, while an abundant stream pours over three escalop shells into the basin underneath. The inkstand is one

of the best productions of its class; the design is not only pure, but the workmanship is clear and sharp, and the form is convenient as well as attractive. The vase is

believe, ultimately to settle permanently here. The present state of France is such as must inevitably lead many of its best producers and most skilful artisans to England; the results cannot be otherwise than beneficial to us; we may now derive as much value from their services in metal as we did long ago with regard to silk.



OF INDUSTRIAL ART.

The productions in silver of Mr. F. HIGGINS are far above the ordinary cast of similar works; his establishment is

have had, on more than one occasion, of carefully examining what it sends forth, satisfy us of the really artistic and mechanical skill bestowed upon design and execution. The

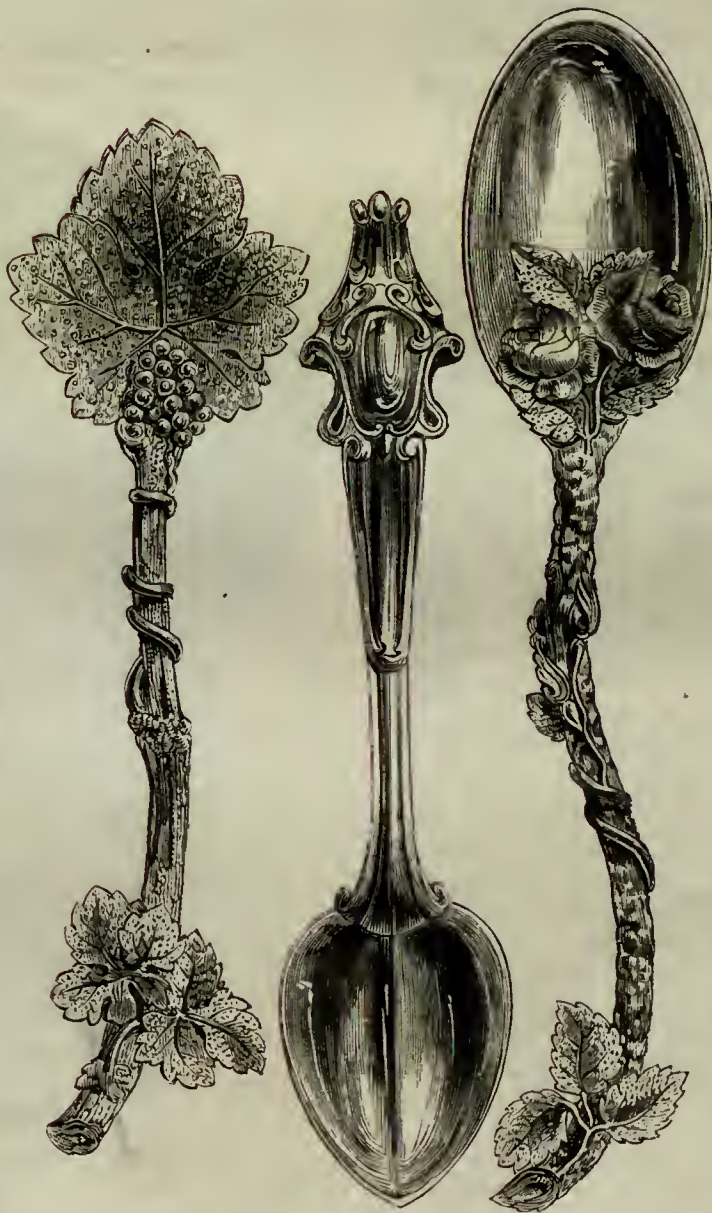
figures introduced into it, is very elegant; the ornaments on the massive handle of the FISH SLICE are most delicately wrought;



limited, as we believe, almost, if not quite, exclusively to the manufacture of knives, forks, and spoons; the opportunities we



engravings on this page afford our readers the means of judging how far we are correct in our commendation of the



art of design; the workmanship of these beautiful objects is in no degree inferior. The large SPOON, which the manufacturer calls the "charity spoon," from the emblematical



and the KNIFE-HANDLES and SPOONS exhibit originality combined with pure taste—qualities absolutely essential to merit.

THE DUBLIN EXHIBITION

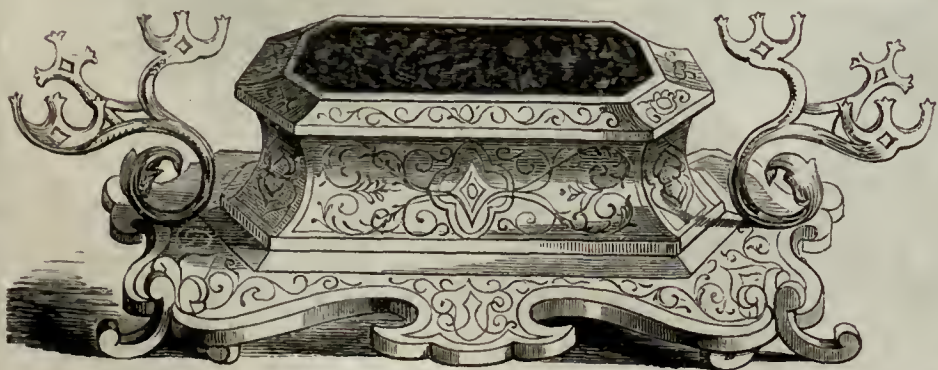
Mr. ASPREY, of London, contributes a selection of articles for which his establishment is justly celebrated. These consist principally of objects in



or-molu, in which mountain gems and rare stones are set. We introduce on



this page three of his productions—a very beautiful agate CUP, a JEWEL CASE,



and an INKSTAND. They are of good and graceful designs, and the execution is highly creditable. Parts of them are in relief, and parts skilfully engraved.

The PAIR OF BRACKETS, richly carved in lime wood, and engraved on this page, are the work of Mr. PERRY, of Taunton, whose productions,—



especially a vase of flowers,—at the Exhibition of 1851, at once made the artist famous. The upper bracket is emblematical of Great Britain; the



lower one symbolises our colonial possessions in Asia, Africa, America, and Australia; an example of the produce of each is introduced.

OF INDUSTRIAL ART.

From the renowned establishment of MARSH, of Charlottensburg, near Berlin, have been con-



tributed a large collection of works in terra cotta, from which we select the following



examples; they are of hanging and standing FLOWER-POTS, VASES, FLOWER-STANDS, a richly-

throughout Germany; the objects produced there are for the most part designed by accomplished artists; the



manipulation is peculiarly sharp and good, and altogether the produce of the works is in the highest degree satis-



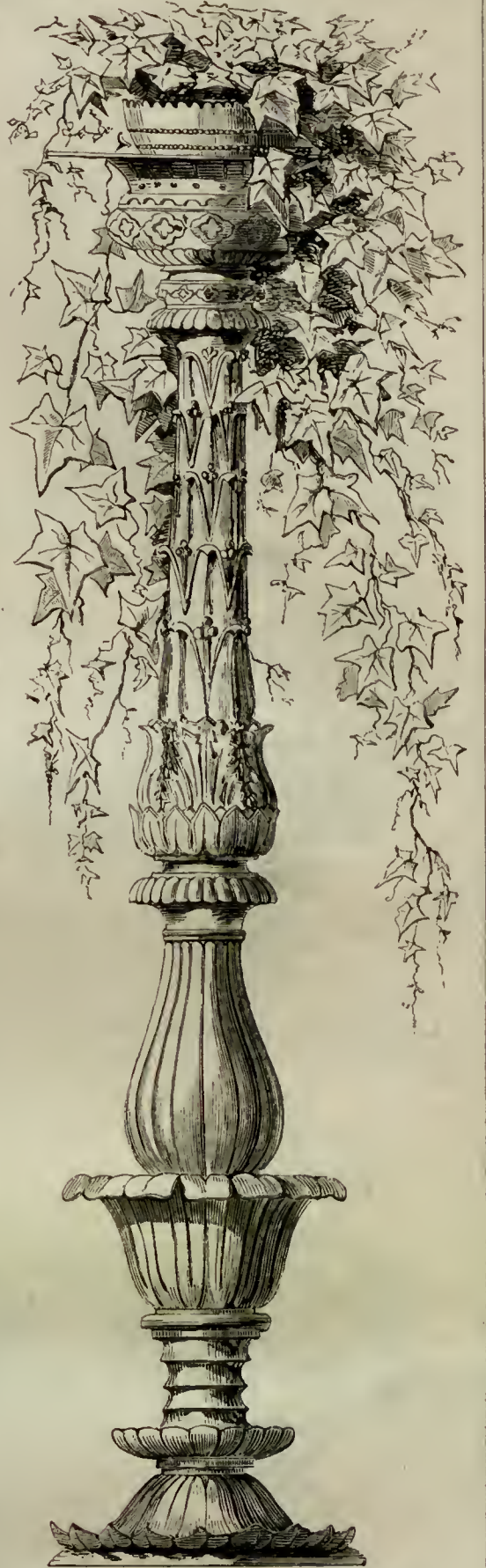
factory. The prices of this class of Art in Germany are seldom low; the articles manufactured are generally



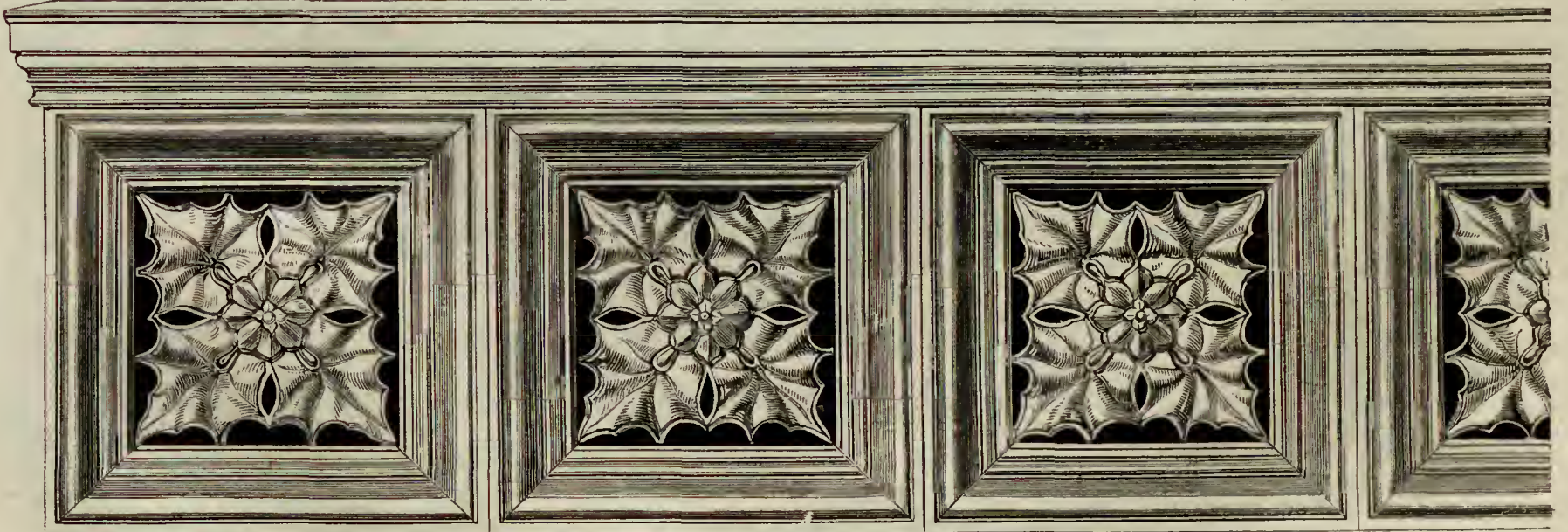
ornamented PILASTER, and a piece of FRIEZE for balustrades. This manufactory is celebrated

costly in character, the original design being liberally paid for; and the purchasers are comparatively few.

The productions of this establishment are, in nearly all instances, exceedingly beauti-



ful specimens of terra-cotta, and invariably the colour is puro,—of a rich red pink.



THE DUBLIN EXHIBITION

Mr. PENNY, of London, an in-



genious and highly meritorious manufacturer of metal work for



saddlery and other purposes, contributes a small case of SKEWERS,



KNIFE-RESTS, &c., in electro-plated metal, very excellent in design



and character, and at cheap cost.

This very beautiful FOUNTAIN is contributed by M. ANDRE, of Paris, an establishment renowned for its productions in iron-casting. This work is in cast iron, and must be regarded as a fine

and pure effort of Art. The design is by the justly famous Lienard. It is not only pure in conception and arrangement, but the casting is remarkably good, sharp and clear, and most effective.



OF INDUSTRIAL ART.

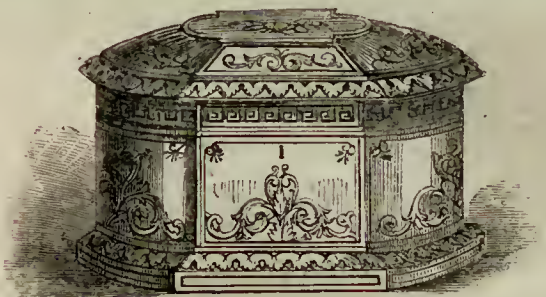
The PAPIER-MACHE productions of Messrs. JENNENS & BETTRIDGE, of London and Birming-



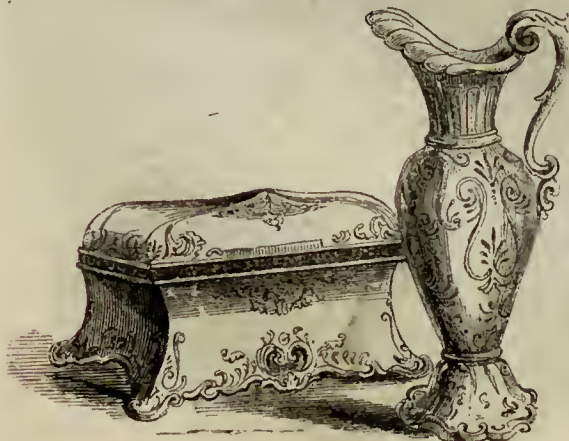
ham, will not fail to attract notice, from their excellence and variety. As these manufacturers



are not retail dealers, except in London, the works exhibited in the Dublin "Crystal Palace"

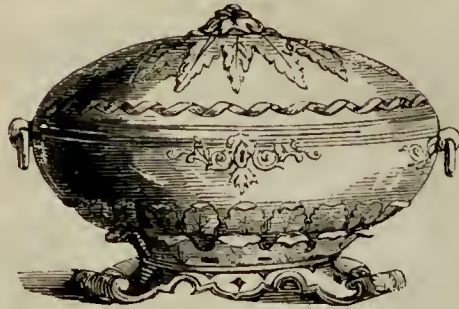


will be found associated with the names of those parties for whom they have been made. We



have selected a number of objects for engraving, which occupy this page; they are all charac-

terised by the taste and beauty of ornament which distinguish the works of the firm in



question. The SCREEN MIRROR, which may also be transformed into a table, the CASKET at the top of this column, the TEA-CHEST, ornamented

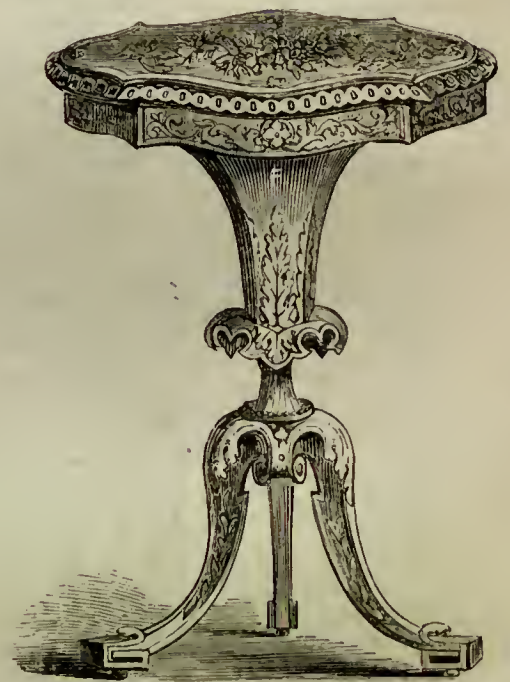


with geometrical forms, and one of the WORK-TABLES, are exhibited by Mr. AUSTEN, of Dublin.

The remainder of the objects are exhibited by



Mr. MANSFIELD, also of Dublin. Some of the



tea-trays in their collections are very beautiful.



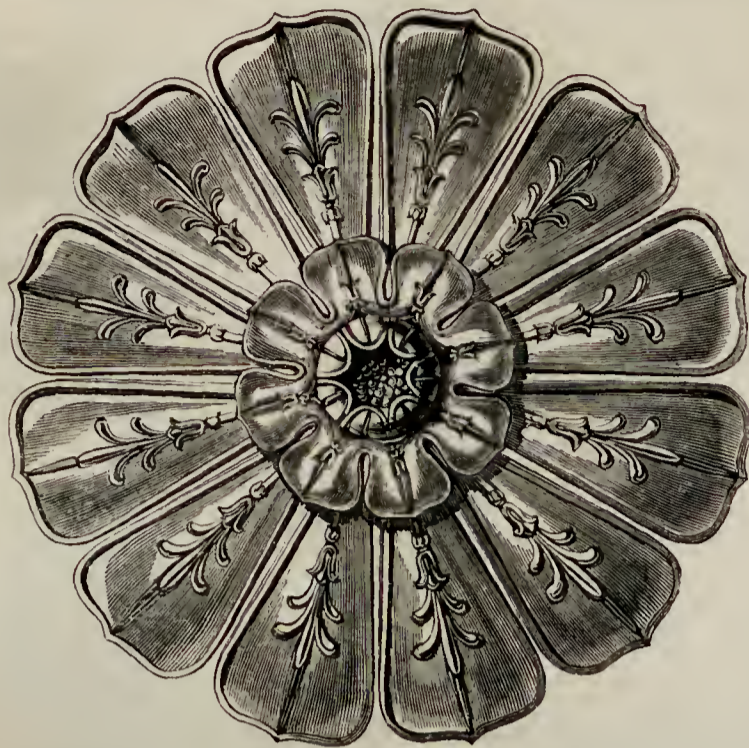
THE DUBLIN EXHIBITION

The CANDELABRUM occupying the space below is from the establishment of M. PAILLARD, of Paris. Engravings from other works contributed by him appear on other pages of the Catalogue. This object of manufacturing Art is large in size, but the proportions are good, and the general form of unquestionable excellence, while it possesses a degree of lightness in appearance not often found in a work of such dimensions. The upper portion of the design is especially elegant,



and harmonises well with the base and column. The work is altogether of a high class, evincing taste of no ordinary kind in the producer. The metal-workers of France still uphold the high reputation they have so long enjoyed, and which they have unquestionably merited; but they are not now undisputed masters of the field. Without entering upon any specific comparison, we believe, and are gratified to feel, that our own manufacturers are beginning to dispute the palm with them.

The three ORNAMENTS in papier-mâché, which are engraved on this column are from the contributions of Mr. BIELEFELD, of



London, whose name in connection with this description of Art-manufacture must be familiar to our readers. The use of papier-



mâché for internal decorative architecture is every year becoming more extended, both at home and abroad. It is only two or



three months since we gave a notice of some very beautiful specimens Mr. Bielefeld had executed for the Pacha of Egypt.

OF INDUSTRIAL ART.

The three VASES commencing this page are manufactured by Messrs. BATTAM & SON, of London, whose imitations of Etruscan and



The STOVE and FENDER below it are from the manufactory of Mr. PEARCE, of London. The style of the stove is Gothic; it is simple but

Samian pottery are of a very high character. The first is an AMPHORA, the subject a priest of Bacchus; the second a KRATER, with the story

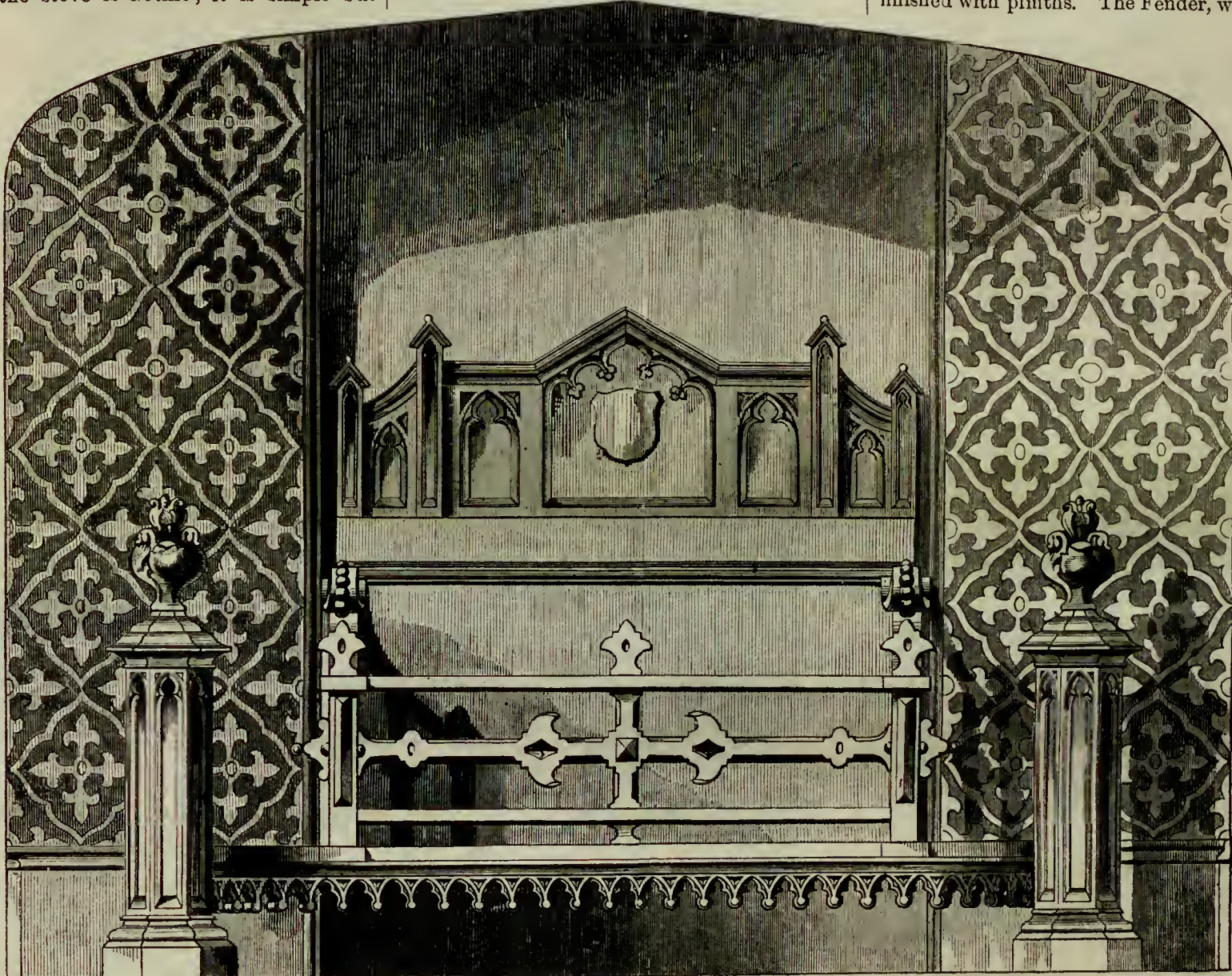


pure in character, and good in its proportions: it has handsome massive or-molu pillar-dogs,

of Cephalus and Procris; the third a HYDRIA, from the collection of Sir William Hamilton. These vases are copied from the purest models.



fitted up complete, with rich china bevel coves, in blue, gold, and white, mounted on stone, and finished with plinths. The Fender, we presume,



is not intended to be placed before the stove, as it differs so much from the latter object in style, and would, consequently, look out of keeping.



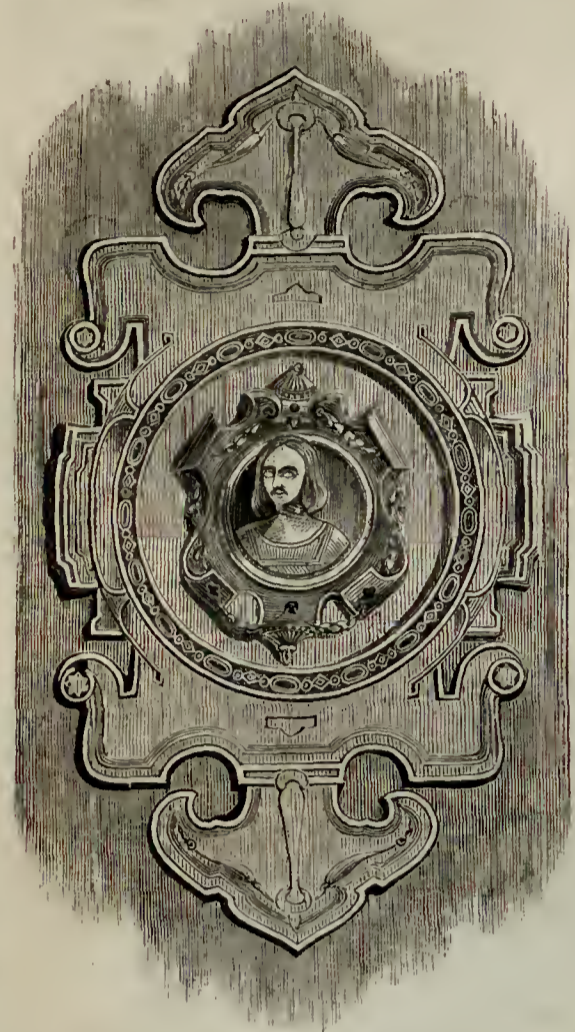
It is similar to one made some time since for Earl St. Germans, by Mr. Pearce. There are few branches of manufacturing Art that exhibit greater progress than the iron-work of the present day; much of that which now comes before us is worthy of the best period of medieval Art.

THE DUBLIN EXHIBITION

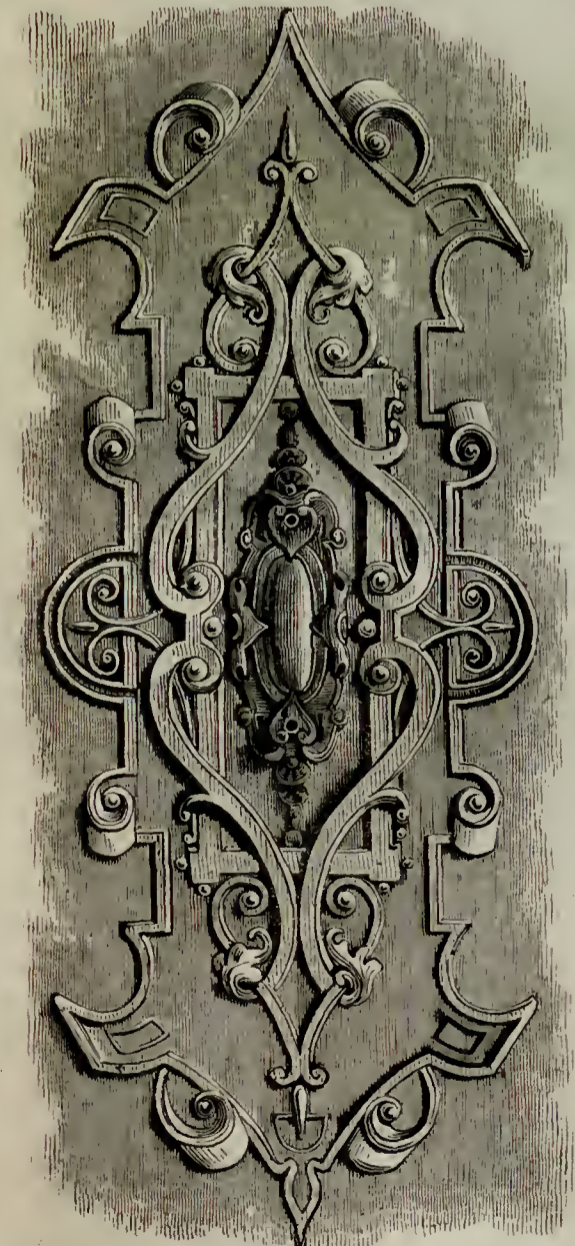
Among the almost infinite variety of materials which manufacturing Art, both now and in past ages, has employed for useful and ornamental

dwelling, picture-frames, and many other similar objects, which will be sufficiently obvious, it is peculiarly adapted; and, considering the excellence that modern science has aided to

effect in this material, we are surprised it is not more extensively used than we find it to be; for if it lacks the extreme sharpness and delicacy which the wood-carver is able to give to his



purposes, the application of EMBOSSED LEATHER, from its pliability, but more especially from its



durability, is entitled to consideration. For cabinet-work, decorations in the interior of



work, it is susceptible of an equal degree of boldness and beauty of design, besides possessing a merit which the latter has not—that of less cost. Messrs. F. LEAKE & Co., of London, have

long carried on this branch of business with great success; on this page are introduced engravings from some of their contributions to the Dublin Exhibition,—PANELS, an ORNA-



MENTAL MOULDING, a BOOK-CASE, containing WRITING-DESKS, WORK-BOXES, &c., &c., the whole of which are of this embossed leather, designed and worked out with taste of no ordinary kind.

The high relief which the process of manufacture imparts to the leather would scarcely be credited by those who had not carefully examined it, as in the caryatides on the lower part of the Bookcase.

OF INDUSTRIAL ART.

The group of PORCELAIN on this page is arranged from the contributions of Messrs. A. B. & R. P. DANIELL, of London. It must be evident to all who have given attention to the Art-manufactures of Britain during the last few years, that the progress made in ceramic pro-

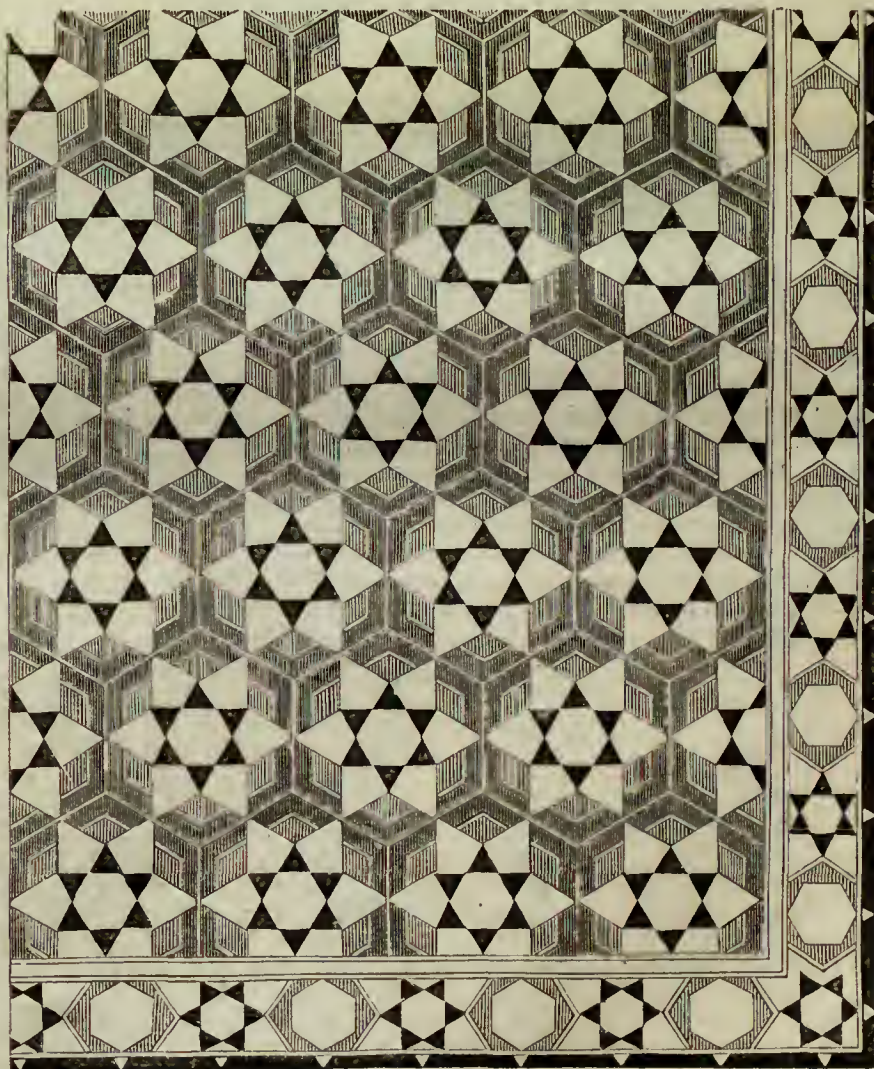
ductions of all kinds, but especially in the more costly and decorative classes, has not been inferior to that which has characterised every other

branch of manufacture. In purity of design, beauty of colour, and delicate execution of the paintings, many specimens that have lately come under our notice are scarcely, if at all, surpassed by the far-famed Sèvres ware. These works are manufactured at Coleport, Colebrookdale.



The two engravings underneath are from FLOOR-CLOTHS manufactured by Mr. R. Y. BARNES, of London, from the designs of M. Clerget, of Paris,

tion, such as we find them here—imitations of marbles and mosaic work, instead of floriated patterns, as adopted for carpets: the hall or the



an ornamental artist who has obtained considerable eminence in his own country as a designer for manufacturers. We would lay it down, as a general rule, that designs for floor-cloths should be of a simple descrip-

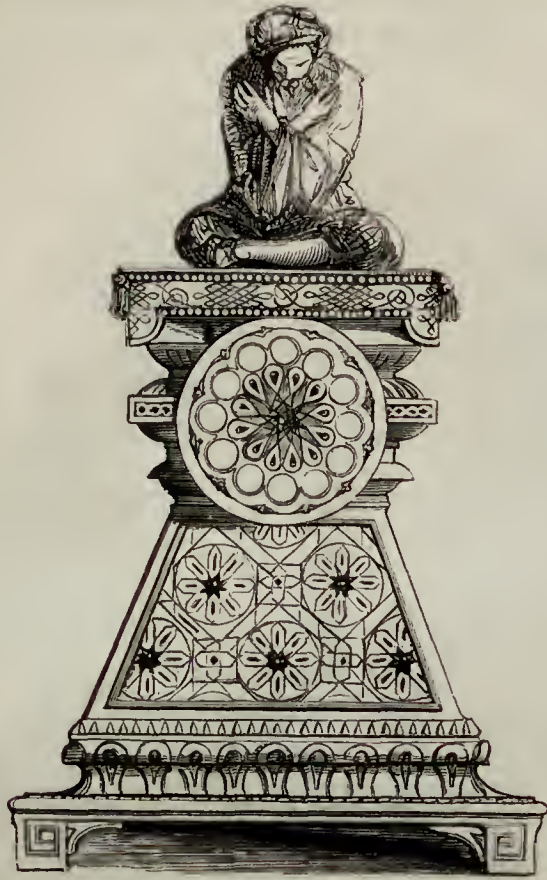
tion, such as we find them here—imitations of marbles and mosaic work, instead of floriated patterns, as adopted for carpets: the hall or the lobby should not be confounded with the drawing-room in any part of its furniture decorations, although exceptions may sometimes be made to the rule, especially when floor-cloths are used in the place of carpeting.

THE DUBLIN EXHIBITION

The manufactures in bronze of Mr. W. Potts, of Birmingham, have acquired the very highest celebrity; very many of his productions may take their place beside the best modern continental works, and we consider them of sufficient importance to devote two pages for the purpose of illustrating a few of his contributions to the Dublin Exhibition, especially as there are among

the network, to preserve the unity of the

Mr. P. C. Hardwick, architect, for Mr. Strode, of St. Martin's-le-Grand, and is destined to hang in the coffee-room at the Great Western Hotel, Paddington. We now come to the second, and in many respects the more important page, containing examples of Mr. Potts's patented SEPULCHRAL MONUMENTS, and in remarking upon them we consider it best to quote the patentee's own



design; it has been executed from a design by



them some of an entirely novel nature,—his "SEPULCHRAL MONUMENTS." The first engraving on this page is a PLINTH for a candelabrum, five feet in height, and of light and elegant proportions; the next is a design for a CLOCK, in the Persian style, the circle in the centre being intended for the numerals; by its side is a FIRE-SCREEN, with a telescopic tube; by turning over

description of the manufacture, if such a term may be applied to what are strictly WORKS OF ART. He says he was "led to adopt the invention from a knowledge that the deposition of metal-work ensured true types of the model with its expression unimpaired, while the undercut surfaces allowed of perfection in outline, and of the bold shadows on which artistic force



the top it may be converted into a chess-table or a music-stand. The GAS CHANDELIER, completing the page, is seven feet in diameter, and is intended for gas, which is introduced through

so much depends. The mounting of sculptural works in bronze with architectural framings or supports in marble or stone, distinguishes the subjects of the designs, and produces a greatly

OF INDUSTRIAL ART.

relieved effect, at a very moderate cost." Mr. Potts, by a second patent, has protected the moulding of sculptural designs on material bearing a high polish, and so closely resembling statuary marble as to allow of the production of fine works of



Art at so diminished a price, that it will place them within the reach of the middle classes generally; he thus hopes to aid in popularising high Art by bringing it to bear on works imbued with religious sentiment for the mass of the public. We have no space to comment upon the designs here introduced (which are modelled



by Mr. Jefferson, of Lambeth) except

to say that the first of the larger monuments, representing "Filial Love," is erected to the memory of

Mr. and Mrs. W. Churton, of Whitechurch, Shropshire; the idea of the composition indicates "Chil-



dren Honouring Parental Memory." The military monument is to the memory of a deceased officer; the subject "Valour's Dying Moments sustained by Fame." The others represent "Grief lamenting



the extinguished Lamp of Life;" and "Grief supported by Resignation." These works are of exceeding merit

THE DUBLIN EXHIBITION

The WATCH-STAND was designed, and the three figures were modelled and cast, by Mr. J. B. WILLIAMSON, head pupil of the Belfast School of Design. It is made of bog oak, ornamented with silver, and was

presented by the students of the above school, at the last *conversazione*, to their President, Lord Dufferin and Clandeboye, whose armorial bearings appear on the front of the tripod, as a testimonial to his lordship.

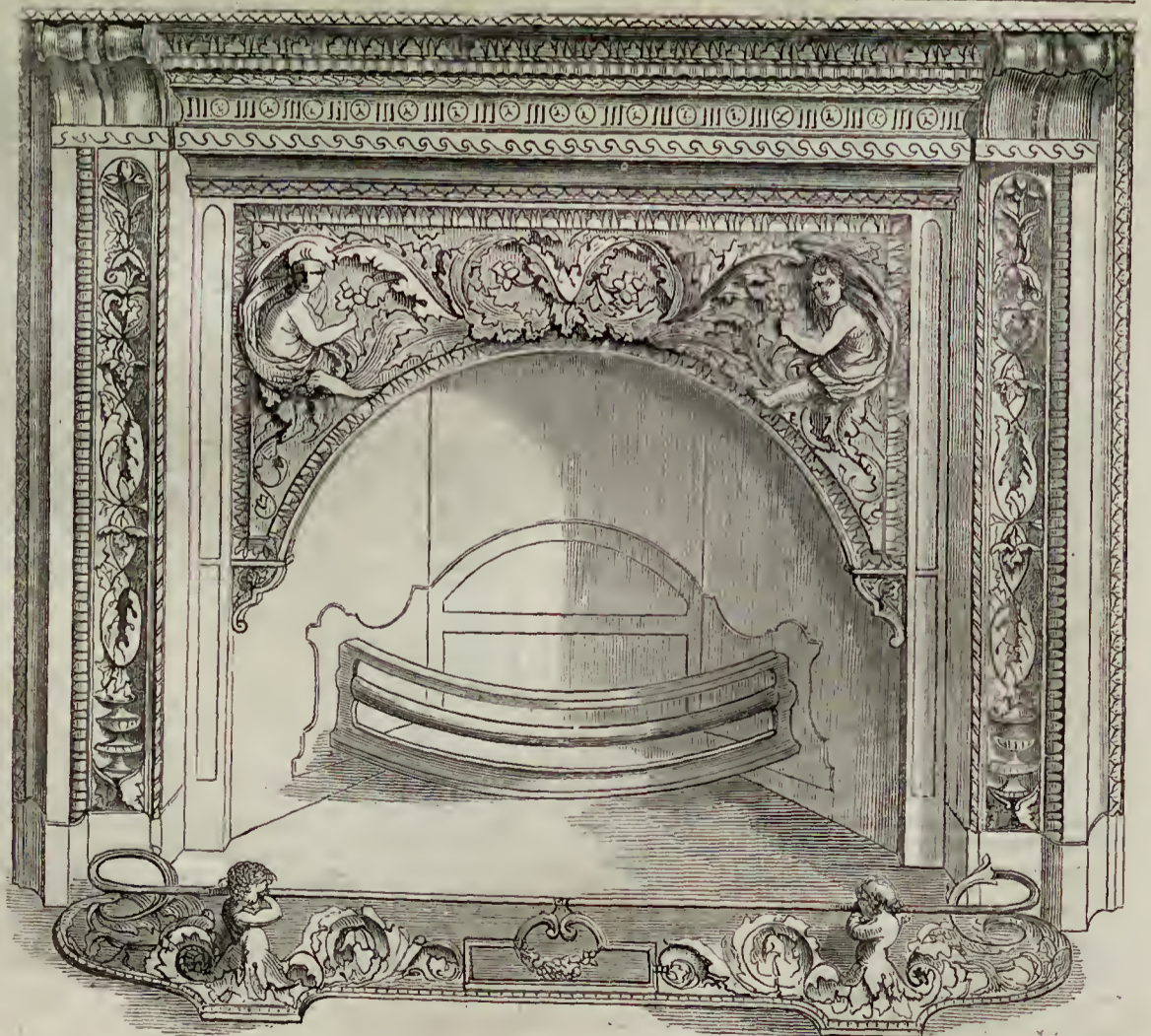
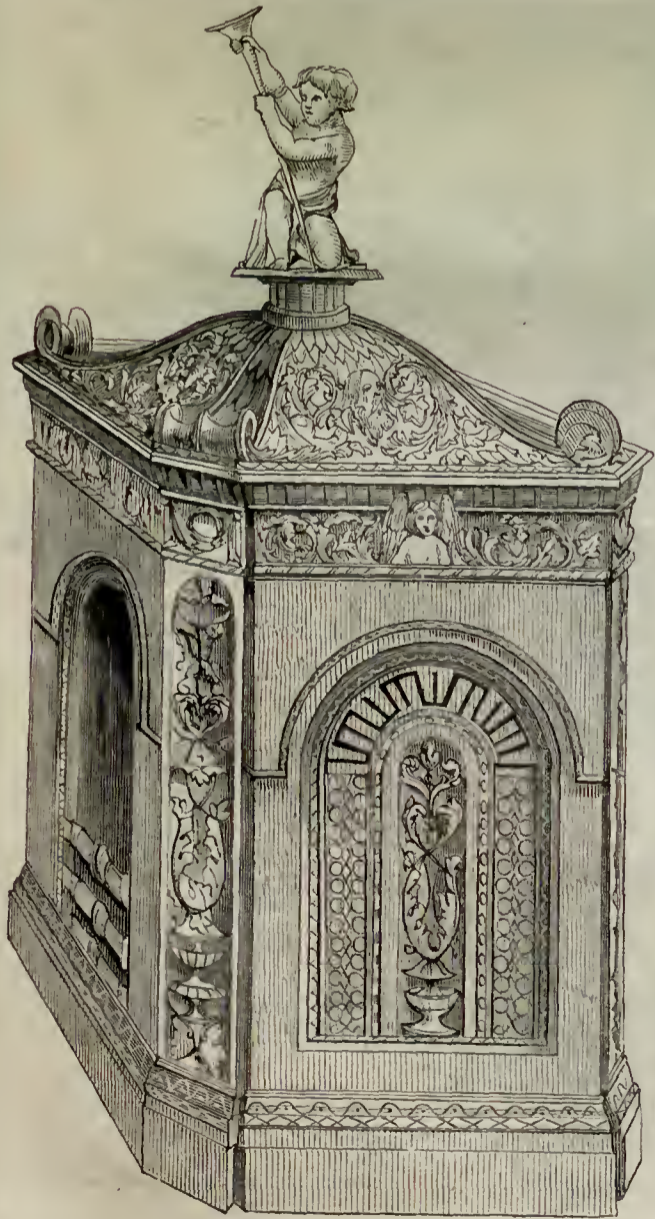
The DAGGER of Henry VIII. is exhibited by Mr. CHARLES KEAN, the eminent tragedian, who purchased it at the sale of Horace Walpole's remarkable collection at Strawberry Hill. The handle and sheath are inlaid with jewels, and ornamented with leaves of gold; the blade is also inlaid with gold.



The two STOVES engraved underneath are from

the establishment of Messrs. ROBERTSON, CARR, & STEEL, of Sheffield, a firm celebrated for their manufacture of articles of this description. The stove first placed is intended for an office or a hall; it shows much neat and appropriate ornament, espe-

cially at the top, which is surmounted by a figure holding a torch. The other is a drawing-room stove, in the Italian style, which seems now to predominate with our manufacturers.

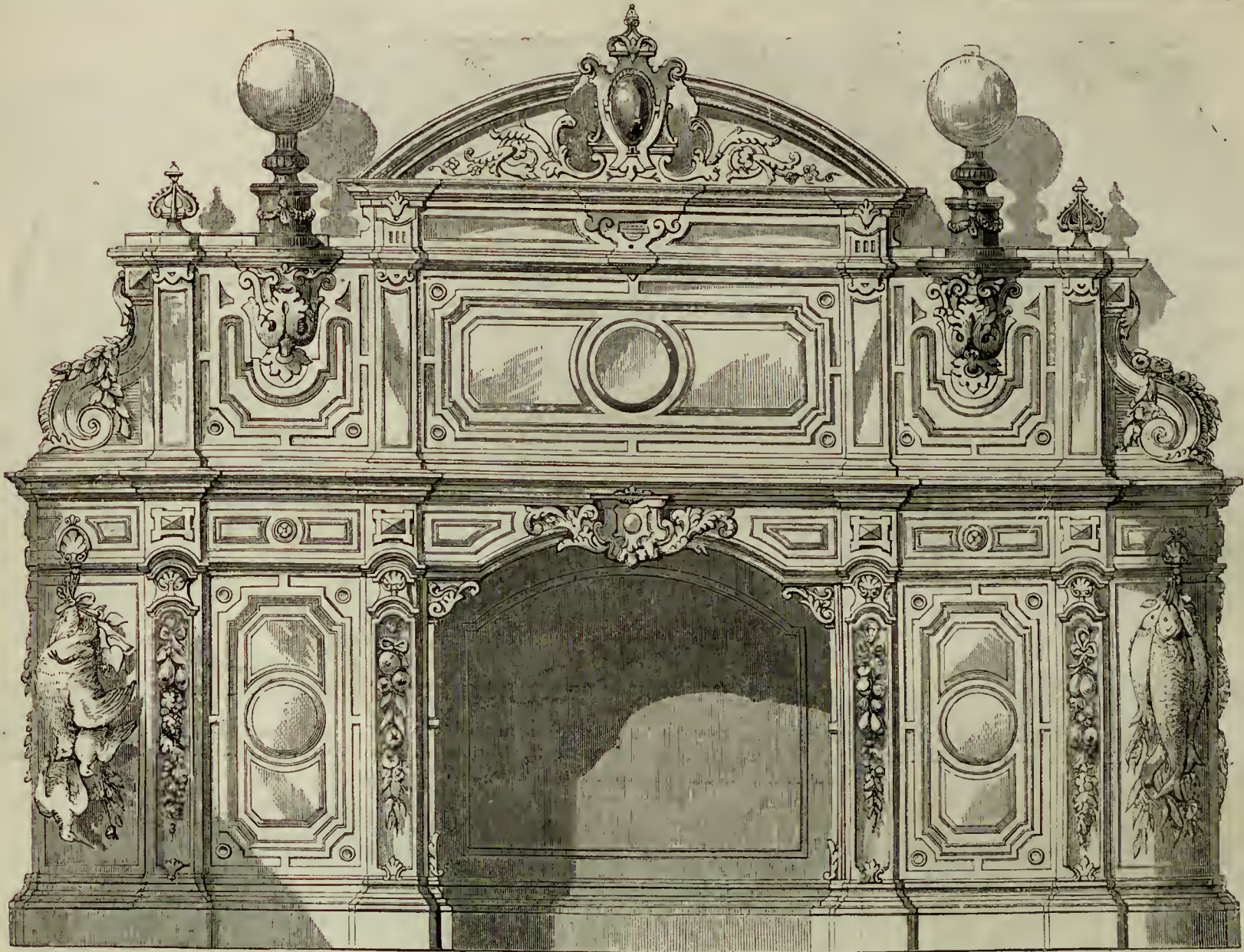


OF INDUSTRIAL ART.

From the important establishment of Messrs. JACKSON & GRAHAM, of London, we find, among

numerous other manufactures of a similar nature, the three objects which fill this page. The first

is a very elegant SIDEBOARD, that shows much originality of ornament, united with great taste



in its general design; the fish and game which occupy the end panels respectively, are admirably

carved, and are emblematical of the uses to which the sideboard is applied in the dining-

room. Below this is a HEARTHTRUG, ornamented in the centre with the *Victoria Regia* lily, very



beautifully executed; the pattern of the floriated border that surrounds it is rich, and harmonious

in colour. The last engraving represents the BORDER OF A CARPET; it is light and chaste in

design, the running scroll exhibiting considerable variation in its ornamental pattern of flowers.

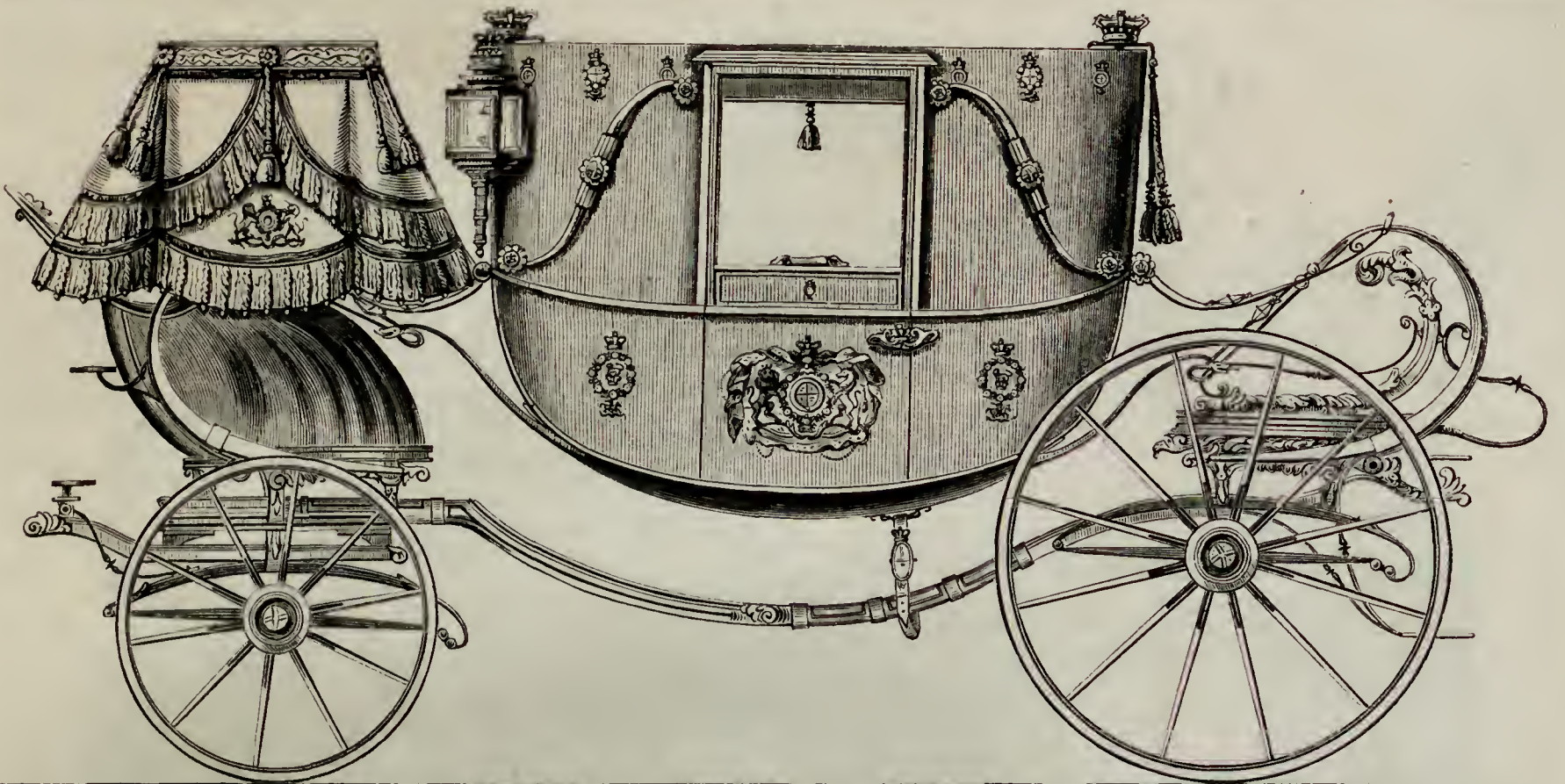


THE DUBLIN EXHIBITION

Messrs. HUTTON, the eminent carriage manufacturers, of Dublin, exhibit, among numerous

other works of a similar character, the DRESS COACH engraved underneath, built by them to

the express order of the Queen. The whole of the work is Irish, having been executed in Dublin.



The SCREEN and ESCRITOIRE are contributed by Mr. J. LEVEIN, of London, whose cabinet-

work shows to great advantage some of the beautiful woods obtained from the forests of New Zealand, and which he was the first to

introduce into England, and apply to the manufacture of cabinet-work of a good order.



The COLEBROOK DALE COMPANY are large contributors to the Dublin Exhibition, the resources of their vast establishment affording them the

means of making a display of iron-work which few manufacturers not so associated are enabled to do. We have selected for the purpose of engraving a number of objects from their con-

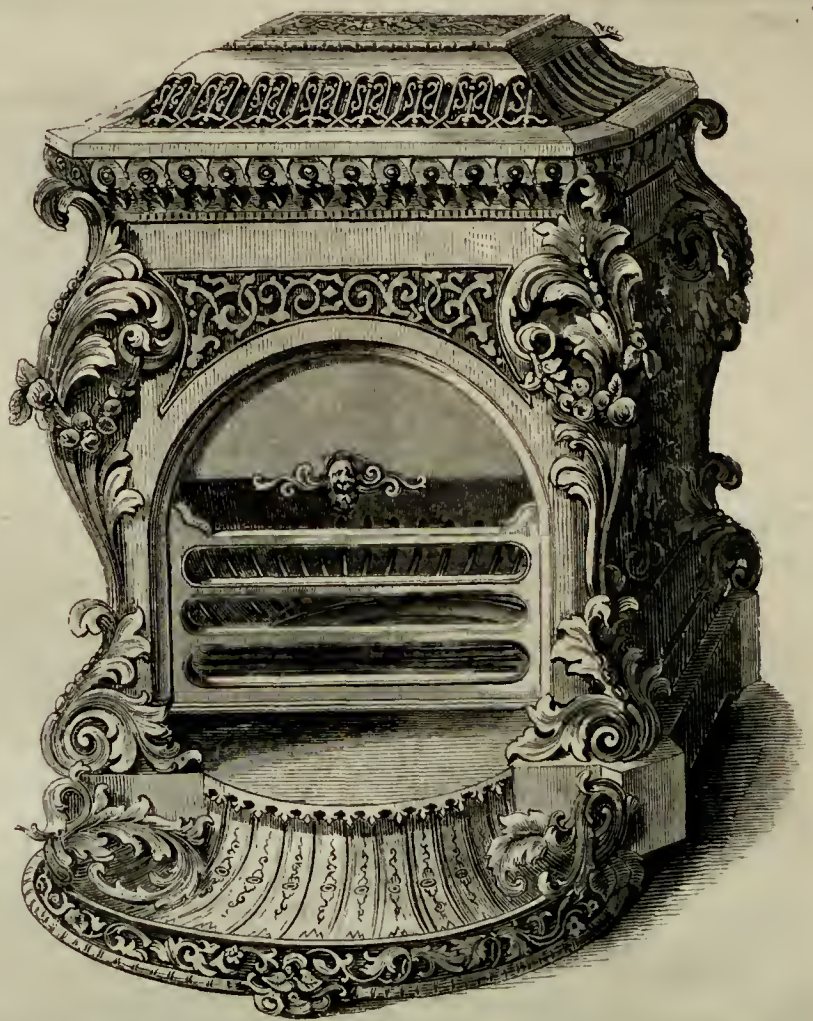
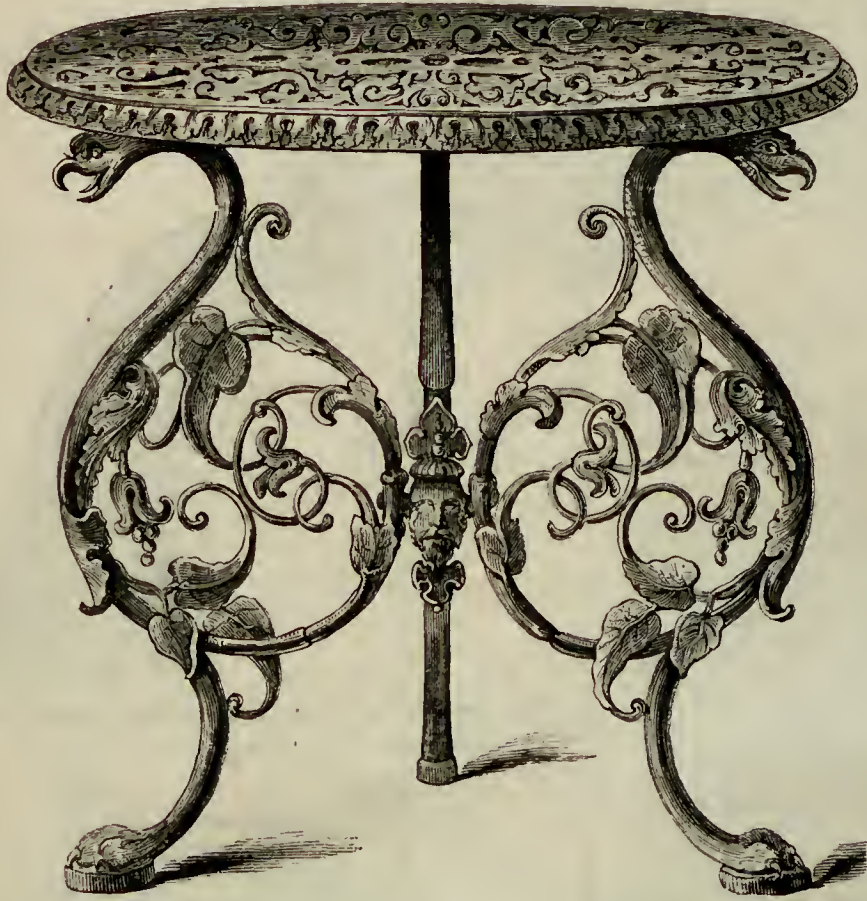
tributions, one of which is introduced here, a FENDER of a light and graceful scroll pattern, richly ornamented in the early Italian style.



OF INDUSTRIAL ART.

We continue on this page illustrations from other objects sent by the COLEBROOK DALE COMPANY. While inspecting their numerous contributions it struck us as somewhat singular that in none of the designs has the Gothic style been adopted, one so admirably calculated for iron-work of every description; one also which, we should think, would be

perhaps, rather to the Italian style, as exhibited in the works here en-



demande by those who have the building and finishing of residences in this style, now rather fashionable, although the prevailing taste tends,

graved. The first is a TABLE for the lawn or summer-house; enriched with leaves and flowers. The STOVE by its side, intended for a hall, also shows



some elaborate ornament; and the DRAWING-ROOM STOVE that follows is | a fine bold example of manufacturing Art in design and workmanship.

THE DUBLIN EXHIBITION

We commence this page with an engraving of one of the far-famed REVOLVING PISTOLS of Colonel SAM COLT, who has now a manufactory

in London as well as in New York. He contributes to the Exhibition several rifles and pistols of varied descriptions; generally, however,

simple in style. We have engraved that which exhibits not only the character of the work, but the ornamentation to which it has been subjected.



M. LIENARD, of Paris, contributes one of his exquisitely carved works in wood—an art in which he has no superior. This production

consists of a group of dogs amid foliage. We have preferred, as more suitable for our pages, and as more suggestive to the manufacturer and



the artist, one of various DRAWINGS—the designs of this accomplished artist, of which he exhibits several. This is one of four subjects emblematic

of sports, as will be seen; that we have selected has reference to the craft of the fisherman, symbolised by a number of piscatory objects.

The widow of the late eminent sculptor, CUMBERWORTH, of Paris, contributes several of



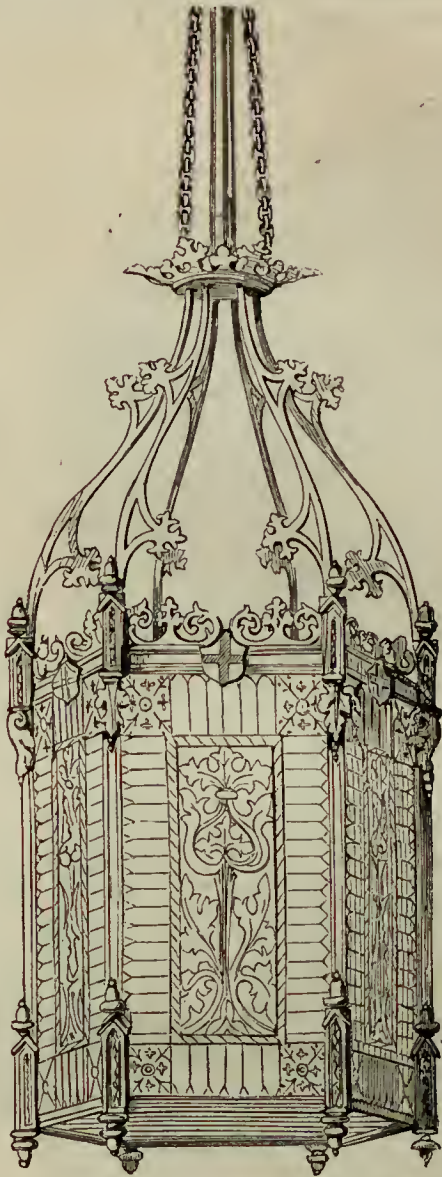
the works of her late husband; that which we here engrave is a VASE in bronze, of antique form, very gracefully designed and executed. Mr. Cumberworth, an Englishman by descent, was a pupil of Pradier, the French sculptor.

OF INDUSTRIAL ART.

We have examined with much interest the LAMPS and CHANDELIERS which Messrs. CUTTS

articles of utility: the examples we have here brought forward may certainly lay claim to the

GRECIAN LAMP on the next column is very elegant in form; and the CHANDELIER at the



former quality. The first is very elaborately ornamented in the Elizabethan style; the HALL-

& Co., of Sheffield, have prepared for the Exhibition, four of which are engraved on this page. There is scarcely any description of metal-work

bottom of the page, in its combination of classic



intended for chamber furniture, to which beauty of form, and taste in ornamentation, may be more successfully applied than in such objects, which are looked upon as decorations no less than

LAMP by its side is of eastern character; the

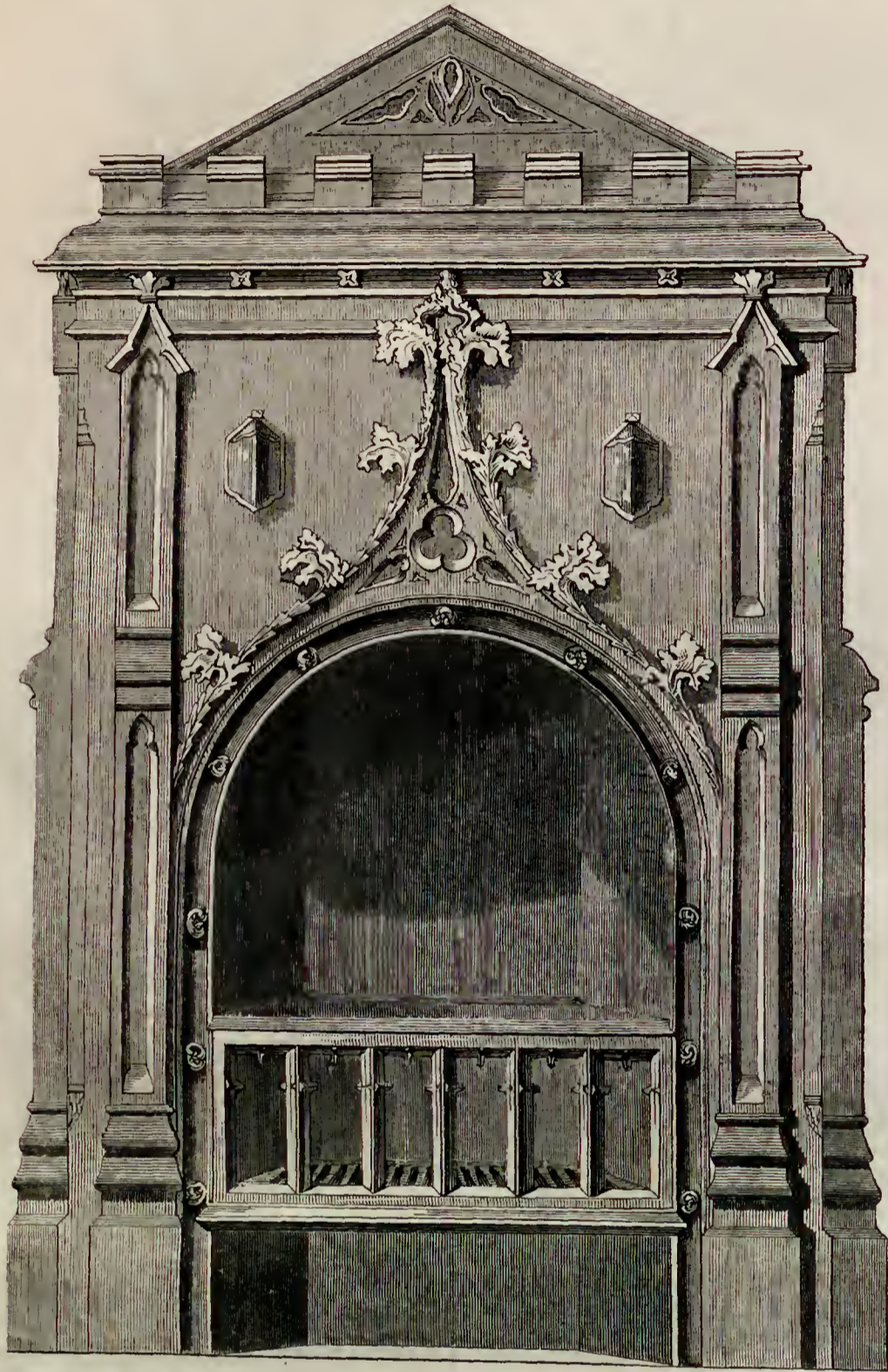
figures, with light and yet bold scroll-work, may be classed with the best productions of modern France. The whole of these objects exhibit the improvements we are making in metal-work.

THE DUBLIN EXHIBITION

The two FIRE-GRATES occupying this column are invented and exhibited by Mr. PIERCE, of London. The first is an example of what the manufacturer terms a "Pyro-pneumatic Stove,"

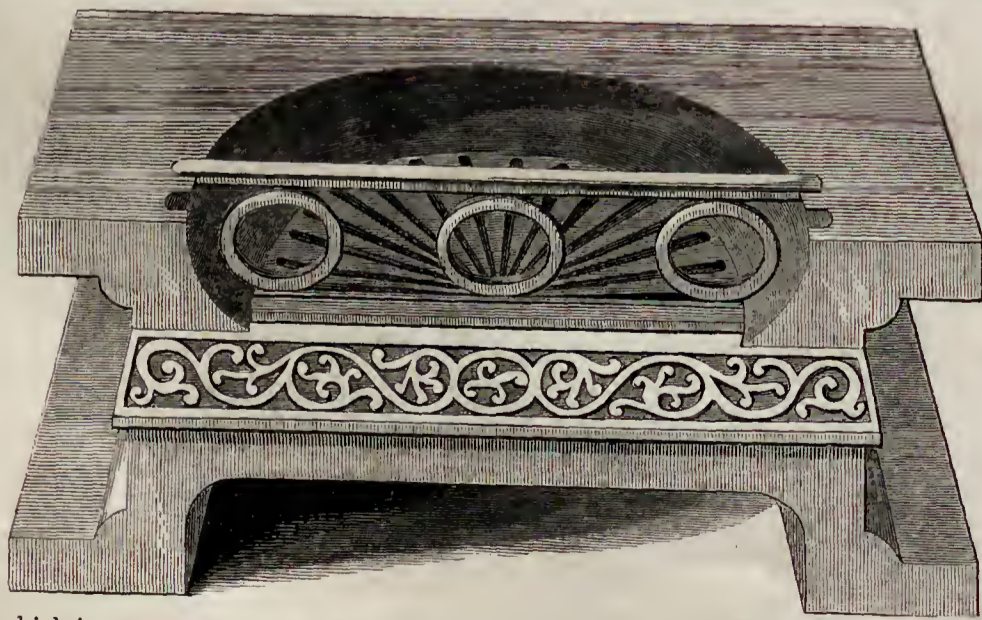
and is of a peculiar construction, admirably calculated for both warming and ventilating. The whole of the interior is made of fire-clay, moulded in various pieces, and so arranged that passages

On this and the succeeding column are engravings from a few of the contributions of



or air-ways run through them. The exterior casing has little to do with the principle. An open fire warms the casing of fire-brick, and, as the passages are all connected with a pipe lead-

ing to the external air, that which they contain being warmed rises into the apartment, and is supplied with fresh air from without. The other engraving is from Mr. Pierce's "Fire-Lump

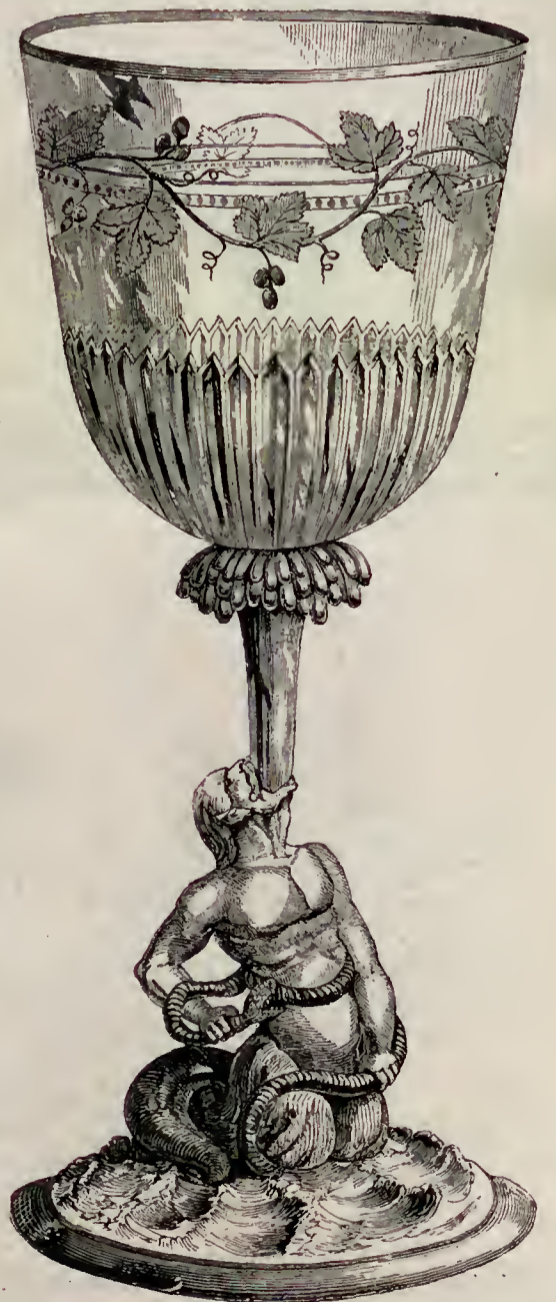


Grate," which is constructed so that it will burn either coal or wood with equal advantage. In the use of the former material, the moveable bottom with the trivet must be put in its place,

and the front bar placed in the inner notches, thus giving a requisite draught under the fire; but, with wood, the moveable bottom is taken away, and the bar changed to the outer notches.



Messrs. PHILLIPS, Brothers, of London, jewellers



and goldsmiths. The first is a HAND-SEAL, the plinth of which is decorated with ivy-leaves,

OF INDUSTRIAL ART.

and is surmounted by a pelican and her young. The upper part of the CUP is of cut glass, ornamented with gold, the base and stem are of



silver; it is a very beautiful object. The Brooch, in the cinque-cento style, is also of silver; the centre is composed of a magnificent ruby. The



next object is a kind of SALT-CELLAR, more for ornament than use, however; it is of gold, very elegantly set with emeralds. The last is a



DAGGER-HILT, in the medieval style, elaborately engraved, and set with precious stones. The whole of these manufactures are pure in design.

Messrs. WALTON & Co., of Wolverhampton, are extensive contributors of useful objects in what is generally termed "light iron-ware," from which we have selected a WATER-JUG, EWER, and VASE. The supe-

riority of the manufactures of this firm arises from a process, patented by them, whereby the surface of the metal is preserved from oxidation; this is effected by fusing, at a white heat, a coating of white glass or



enamel, previously ground to an impalpable powder with water on the surface which requires



protection, so as to give it the appearance of earthenware; its cleanliness is thereby greatly



facilitated. By this process metallic articles for toilet use, culinary utensils, cups, plates, &c., which will not break, may be brought into general use, with the recommendation of cheapness.

THE DUBLIN EXHIBITION

The three groups of flowers on this page are copied from the TAPESTRIES which were sent from the National Manufactory at BEAUVAIS, by

command of the Emperor of France. Visitors to the Exhibition will find several other exam-

ples of the productions of this far-famed establishment, which, if it does not equal the Gobelins in the variety and extent of its manufactures,



is not inferior to it in the beauty and delicacy of its fabrics. The Beauvais tapestries are

chiefly remarkable for flower-groups; in which

the artists have attained a degree of perfection that might almost be mistaken for painting.



The BRACELET is another of the contributions of Messrs. PHILLIPS, Brothers, of London. It is

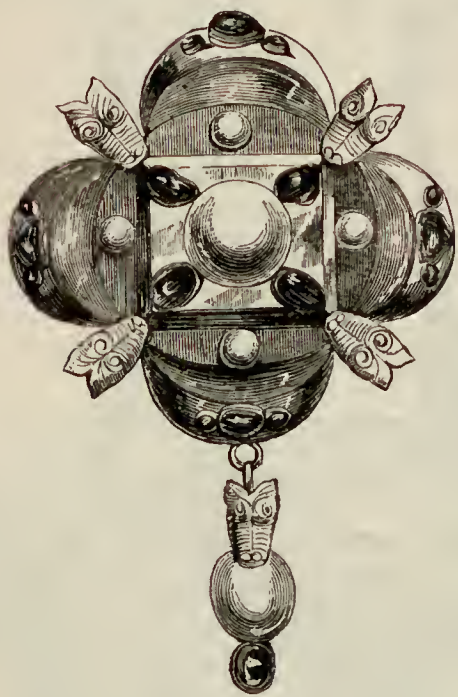
made of silver, in imitation of the ancient metal;

the bosses are of burnished gold, which greatly enriches the appearance of the whole work.



OF INDUSTRIAL ART.

Mr. WEST, of Dublin, contributes the series of BROOCHES from which we select varied examples, all being very tasteful in execution and remarkable in design. Mr. West has obtained his

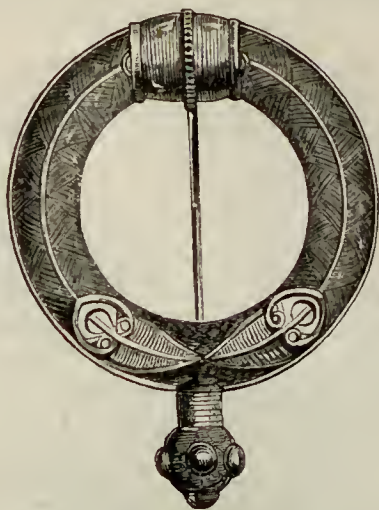


prototypes from antique originals, preserved in the Royal Irish Academy and elsewhere, and which have given a great impetus to this parti-

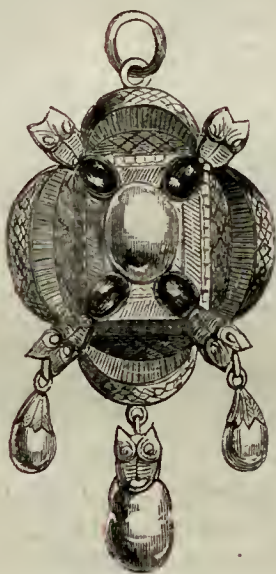


cular branch of manufacturing Art in the Irish capital within the last few years; previous to

which time the only peculiarly native ornamental work, was the construction of bracelets and brooches from bog-wood. The great beauty and

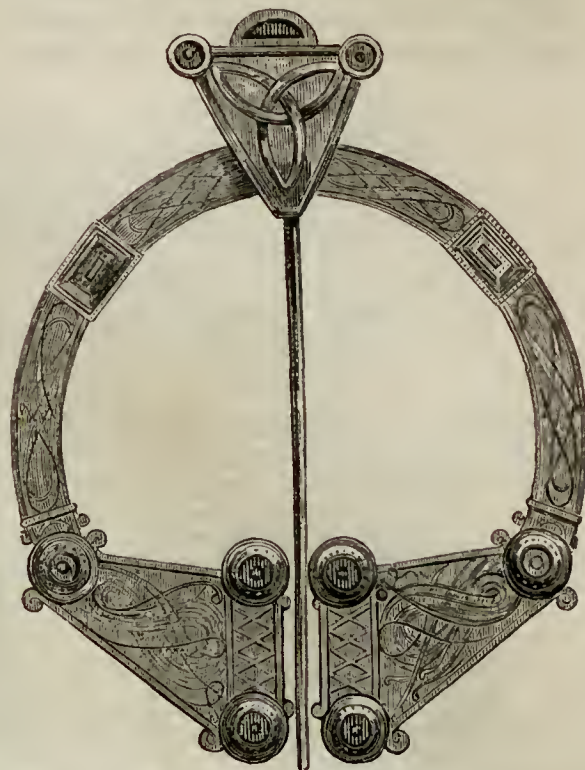


elaboration displayed in these antique works render them applicable to the decoration of the person in these days of refined elegance, as they are of a character which time does not change, and of a fashion so tasteful that it may be as

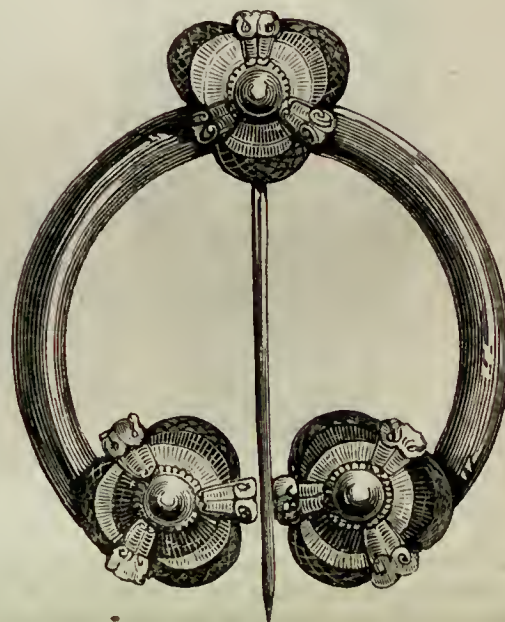


welcome to the lady of the present age, as it was to "the Daughter of Erin" centuries ago. We rejoice to see this beautiful native manufacture extensively patronised; and the power now possessed of stamping the bog-oak with the

same dies used for jewellery will enable all classes to wear these beautiful ornaments. At



the bottom of the page we engrave Mr. West's



most important work; a magnificent CASKET presented by the people of Dublin to Lady Claren-



don, as a testimony of their sense of her services to them and the country. The style adopted is

that of the best period of the German Renaissance, and it is a work which, however regarded,

is one of the most creditable of any sent to the Dublin Exhibition by a native manufacturer.

THE DUBLIN EXHIBITION

It is much to be regretted that so few of the eminent glass-manufacturers of England have thought it a duty to contribute their respective contingents to the Industrial Exhibition in the



sister island. We miss from the interior of the building many names whose productions could not fail of adding to its interest. They, however,



who have not held back are well represented; the few stalls of glass to be seen are in all respects brilliant, among which is that of Messrs.



RICHARDSON, of Stourbridge, from whose contributions we have selected a number to fill this page. The first engraving represents a

SALT-CELLAR of massive crystal, prismatically cut; the JUG which follows has a beautiful and classic outline, resembling some antique. The

DECANTER is excellent in form, and the body of it is very originally ornamented. The first large GROUP presents some elegant objects in pure



crystal, engraved glass, and in glass enriched with colours. The CENTRE-PIECE and DISH in the second GROUP are most elegant, while the

other subjects, the DECANTER, WINE-GLASSES, &c., possess merits in design and ornament which are too obvious to be disregarded: the



form of the DECANTER is very original as applied to modern glass, and appears to have been borrowed from an Etruscan model in its outline;

the GOBLET and the WINE-GLASS have evidently been suggested, as to their shape, by that never-failing source of invention, the vegetable kingdom.

OF INDUSTRIAL ART.

The far-famed Imperial Manufactory at

Exhibition a beautiful collection of PORCELAIN WORKS. This establishment sustained a severe loss last year in the death of M. Ebelman, its director. M. Dierterle, who has courteously supplied us with several drawings of objects

sent from Sèvres, has the superintendence of the artistic department. We have selected for illustrating this page three VASES of admirable design and workmanship. The first is in the style of the Renaissance, one well adapted by



SÈVRES, by the especial desire of the Emperor



Louis Napoleon, has forwarded to the



its elaborated decoration for works of this description: this vase is remarkable for the well-balanced proportions of the neck and the foot, and for the novel manner in which the body is ornamented. That which follows is

much more massive in its general features, and more minute in the details of its decoration. The large VASE is Raffaellesque, exhibiting light and graceful scroll-work, festoons of flowers, and other ornaments peculiar to this style.

THE DUBLIN EXHIBITION

Mr. ANDREWS, of Ardoyne, Belfast, the eminent manufacturer of DAMASK TABLE CLOTHS,

exhibits several of his beautiful fabrics; an engraving from one of them is here given. It is

called the "Fern Rustic Pattern;" the sprigs occupying the centre are drawn from nature.



The appended engraving is one of the productions of Messrs. RETTIE & SONS, of Aberdeen;

it is a BRACELET made of the native granite, the

stone is set in silver, but its value is derived from its pure simplicity; yet it is surprising



into what elegant ornaments such ordinary natural materials "make up" when they are

judiciously selected, tastefully cut and set as in the examples we give here and elsewhere.

OF INDUSTRIAL ART.

This engraving is from another of the DAMASK TABLE CLOTHS of Mr. ANDREWS, of Belfast, which he styles the "Clarendon pattern," in compliment to a former viceroy of Ireland; the border of the linen is a mass of floriated ornament, judiciously and effectively arranged.



The BRACELET is another of those manufactured and exhibited by Messrs. RETTIE & SONS, of Aberdeen; it is of amber, mounted in silver.



THE DUBLIN EXHIBITION

The upper half of this page is occupied by an engraving from a TEA-TRAY, manufactured expressly for Ireland, by Messrs. JENNENS &

BETTRIDGE, of London and Birmingham, and exhibited by Mr. MANSFIELD, of Dublin. It is very elaborately decorated with the "Union" emblems,

the rose, shamrock, and thistle, ornamentally arranged, the shamrock predominating. In the centre is a cameo-painting, symbolical of Ireland.



The remaining objects on the page are from a few more of the contributions of Messrs. RETTIE & SONS, of Aberdeen, whose names ap-

pear on the two previous pages. The first engraving is from a BRACELET, made of dark pebbles mounted in silver; the contrast of the

metal with the stones produces an effective combination. The BROOCH, with the motto, "*Mente Manuque*," is of gold; the eagle in the centre of



it is elaborately engraved. The small BROOCH is of silver, ornamented with blue enamel; and

class of industrial art, which has ever since manifested great improvement; every descrip-



inconsiderable amount of skill on the part of the artisans employed by the manufacturers.



the third BROOCH is of plain silver. The execution of all the works of Messrs. Rettie shows no

There can be little doubt but that the Great Exhibition of 1851 was of great service to this

tion of work in the precious metals shows a more cultivated intelligence in the manufacturer.

OF INDUSTRIAL ART.

Among the multifarious productions of Art-manufacture which Birmingham sends forth for consumption at home and abroad, that of glass is neither the smallest in extent, nor inferior in

sound of the heavy hammer and the ringing of the anvil should become famous by the skill and taste it exhibits in the production of

works so delicate and fragile as those of glass. This page is devoted to the illustration of a few of the contributions of Messrs. RICE HARRIS &



excellence to that which is made in other localities; in fact, Birmingham has long and successfully—though we will not say pre-eminently—contended with London, Stourbridge,



&c., in the manufacture of every description of objects in this material. It certainly appears not a little singular that a place whose industrial population is generally associated with the



Sox, of the Islington Glass Works, one of the most important establishments in the town, whose show-rooms are filled with the most costly, as well as the most simple articles to

which this material is applied. To enumerate their contents would be something like appending a "trade catalogue" to this brief notice; our readers, however, may form an idea of



the style and quality of the manufactures of this firm, from the examples we have selected; some of these are in the purest crystal, others in

opaque glass ornamented with coloured devices, and others again exhibit a combination of transparent glass and colours, or a single colour only.

THE DUBLIN EXHIBITION

Messrs. CRAVEN & HARROP, of Bradford, contribute largely their productions in mixed linen

and wool—in extensive use for curtains, table-covers, and the various other purposes to which

this article is applied. The fabric is excellent, and is manufactured by greatly improved



processes peculiarly their own. The designs are all of considerable merit; in the whole col-

lection, indeed, there is not one decidedly bad. We have been enabled to engrave but two

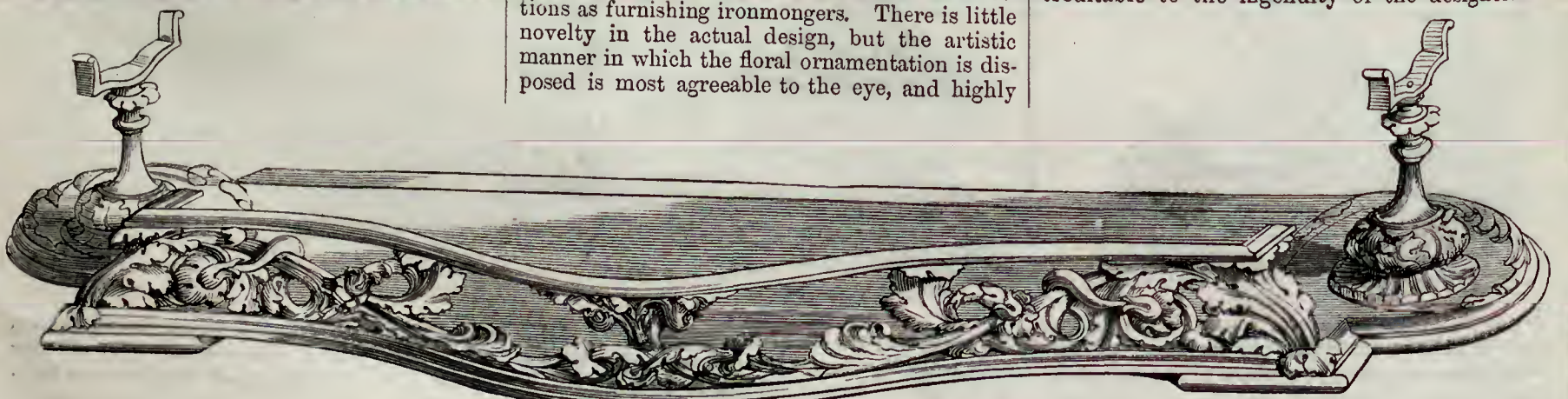
patterns, one of shells and sea-weed, and another of the vine and its fruit, both tastefully arranged.



The FENDER is exhibited by Messrs. BENHAM

& Sons, of London, a firm of extensive connections as furnishing ironmongers. There is little novelty in the actual design, but the artistic manner in which the floral ornamentation is disposed is most agreeable to the eye, and highly

creditable to the ingenuity of the designer.



OF INDUSTRIAL ART.

The two VASES are selected from the extensive contributions, in statuary porcelain, of Mr.



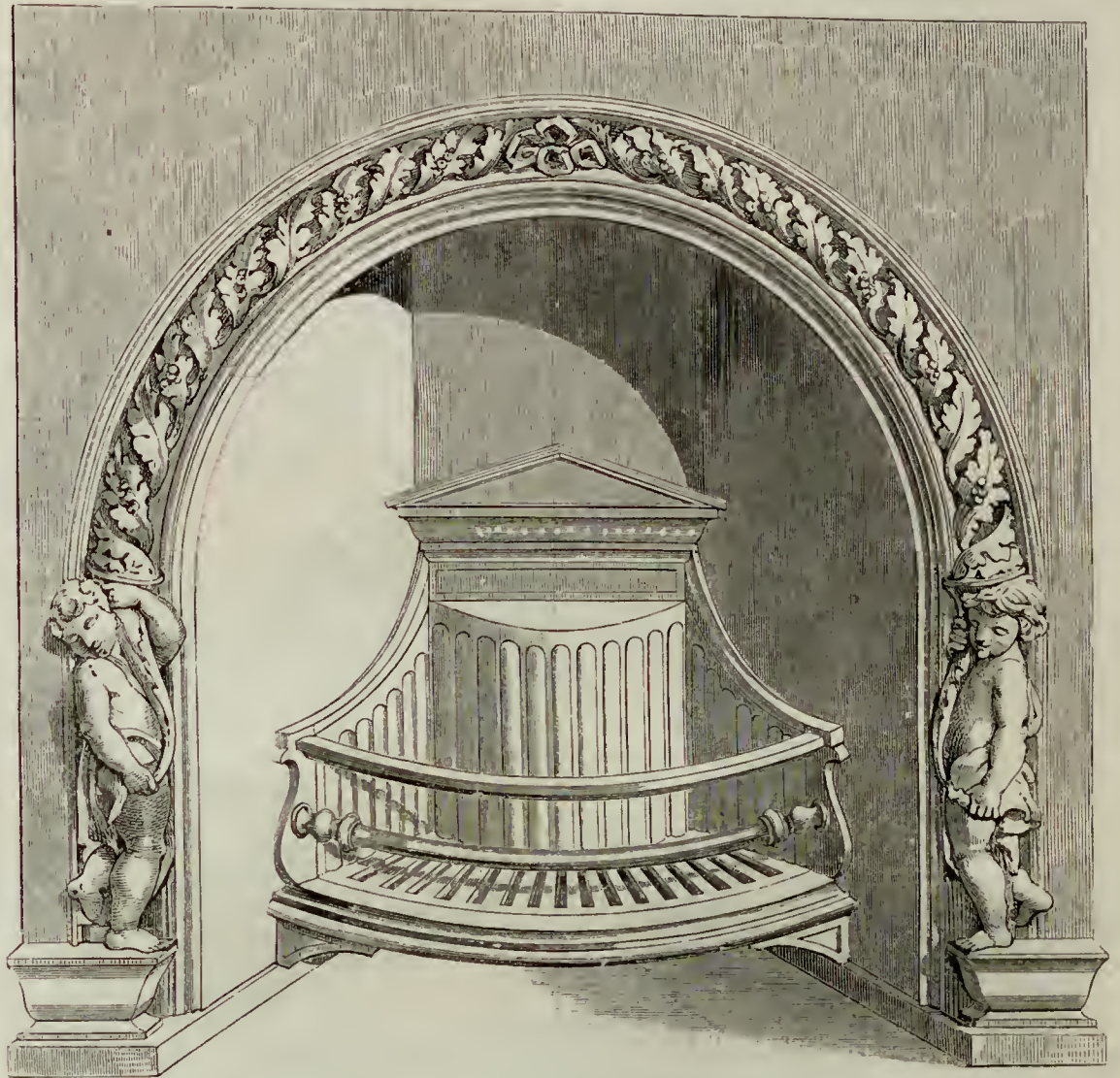
Alderman COPELAND, of Stoke-on-Trent, and London. In form, in elegance and purity of



design, and in delicacy of workmanship, these beautiful objects merit high commendation.

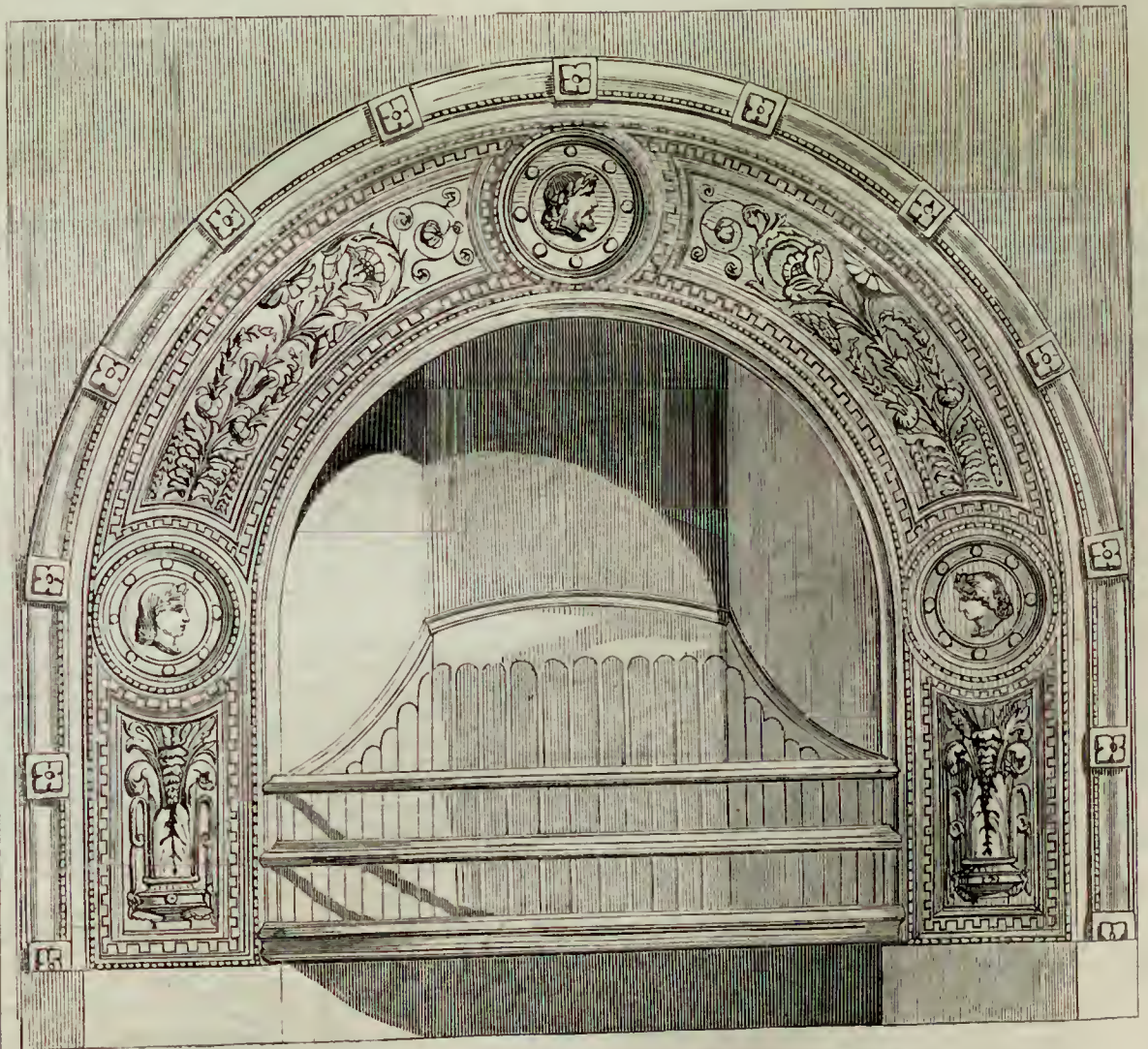
The two STOVES for drawing-rooms that occupy a prominent position on this page, are also selected from the contributions of Messrs. BENHAM & SONS, of London, the exhibitors of

the fender on the preceding page. The first of these stoves is remarkable for its simplicity, still there is an elegance in the design that amply atones for the absence of elaborate orna-



ment; the figures which seem to support the wreath are of bronze, the mouldings of or-molu: both metals serve to enrich and heighten the effect of the polished steel that surrounds them.

The second stove is of a more decorated order, and of a good kind; the enriched mouldings, of or-molu, are designed with more than ordinary taste; we should, however, have rather seen

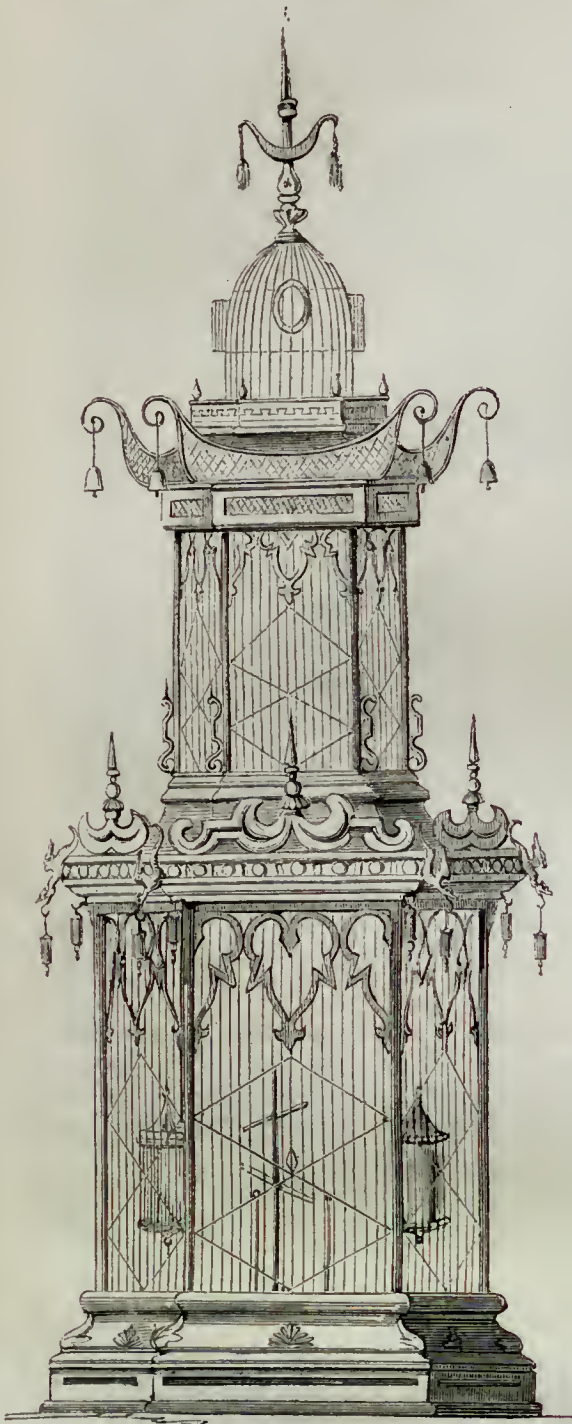


some device substituted for the heads which fill the circular mouldings; they are scarcely in keeping with the other ornamental parts; the panels of this stove are of blue iron; its whole

appearance is attractive as a work of Art-manufacture, and, we should suppose, it would be found more serviceable in heating a room than the other, as the fire-chamber is brought forward.

THE DUBLIN EXHIBITION

Belgium sustains here the high character she has long held for her productions in metal, in objects of great and of minor importance. Thus we find in the appended engraving of a BIRD-CAGE, made and exhibited by M. CORMANN, of Brussels, a fanciful Chinese design suitably applied. The cage is of zinc, and gilded.



The manufactory of M. VILLEMSSENS, of Paris, is eminent for its bronze works, and metallic ornaments for ecclesiastical purposes; one of

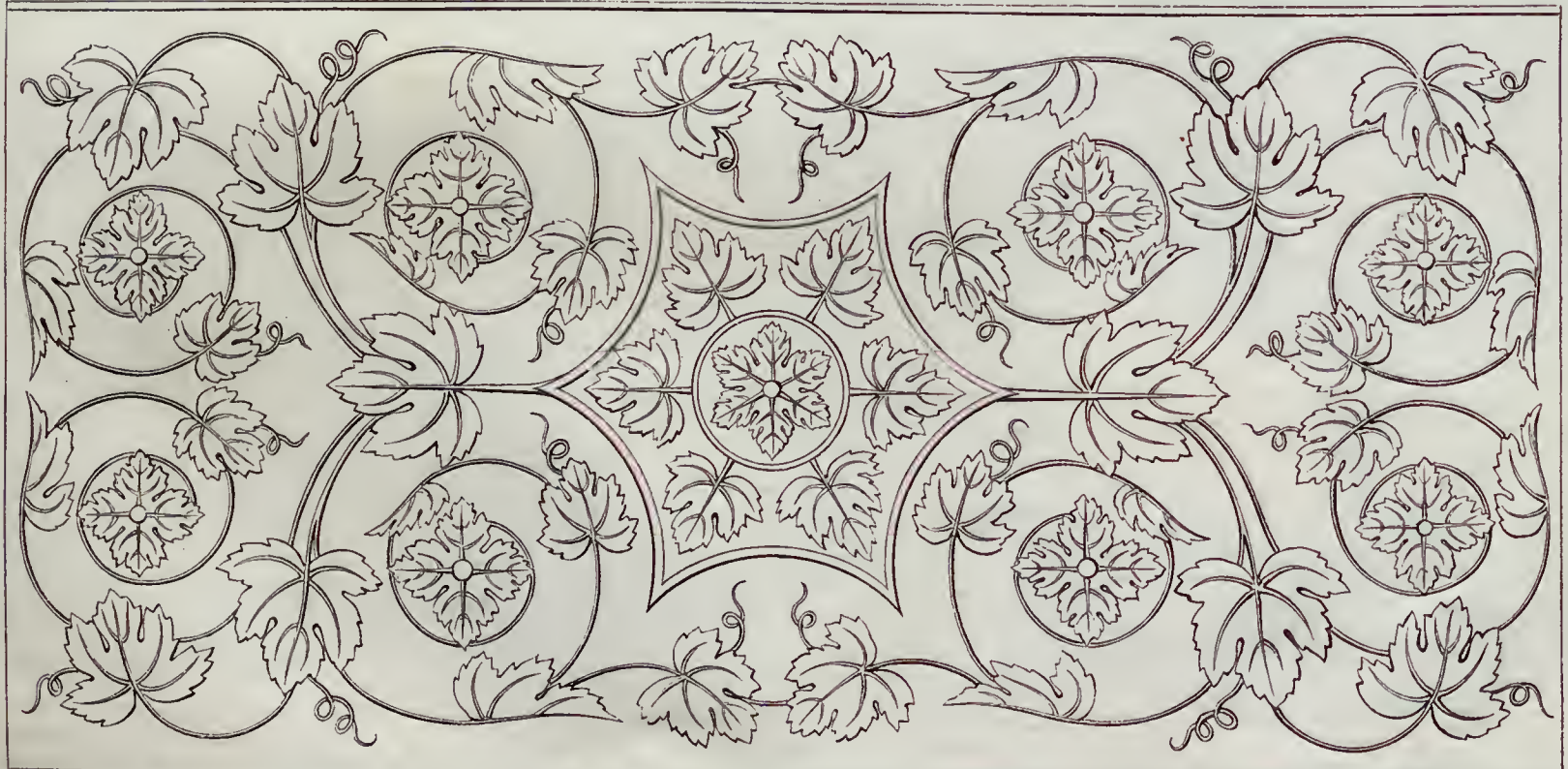
the latter is engraved beneath, it is a RELIQUAIRE, of enamel and gold, of much elegance in design and of very beautiful workmanship.



The Belfast School of Design has afforded considerable aid to the textile manufacturers of

that locality, by supplying them with designs for their fabrics; while the manufacturers, with

the praiseworthy intention of supporting the establishment, have not been slow in availing



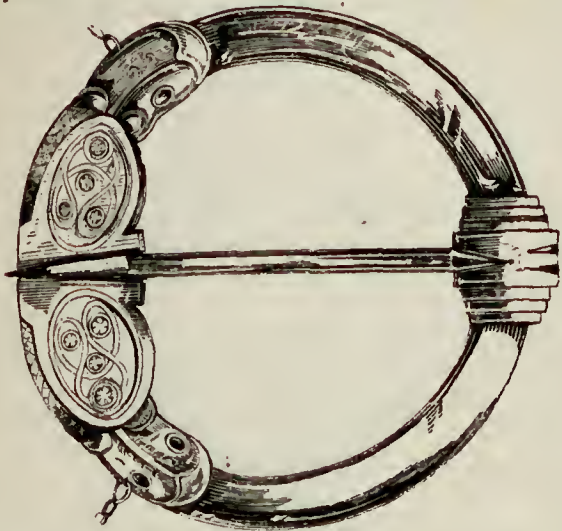
themselves of its assistance. The engraving

which completes this page is a design for a LINEN

BAND, by W. A. WALKER, a pupil of the school.

OF INDUSTRIAL ART.

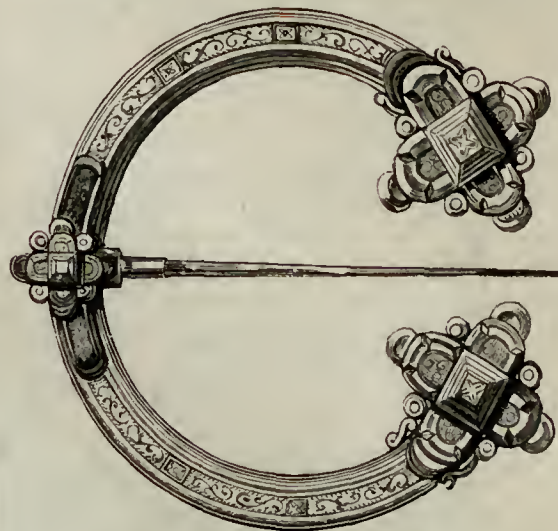
Messrs. WATERHOUSE, of Dublin, exhibit many specimens of the ornamental brooches they so



manner the high state of the Art of the goldsmith and jeweller, as practised in Ireland in



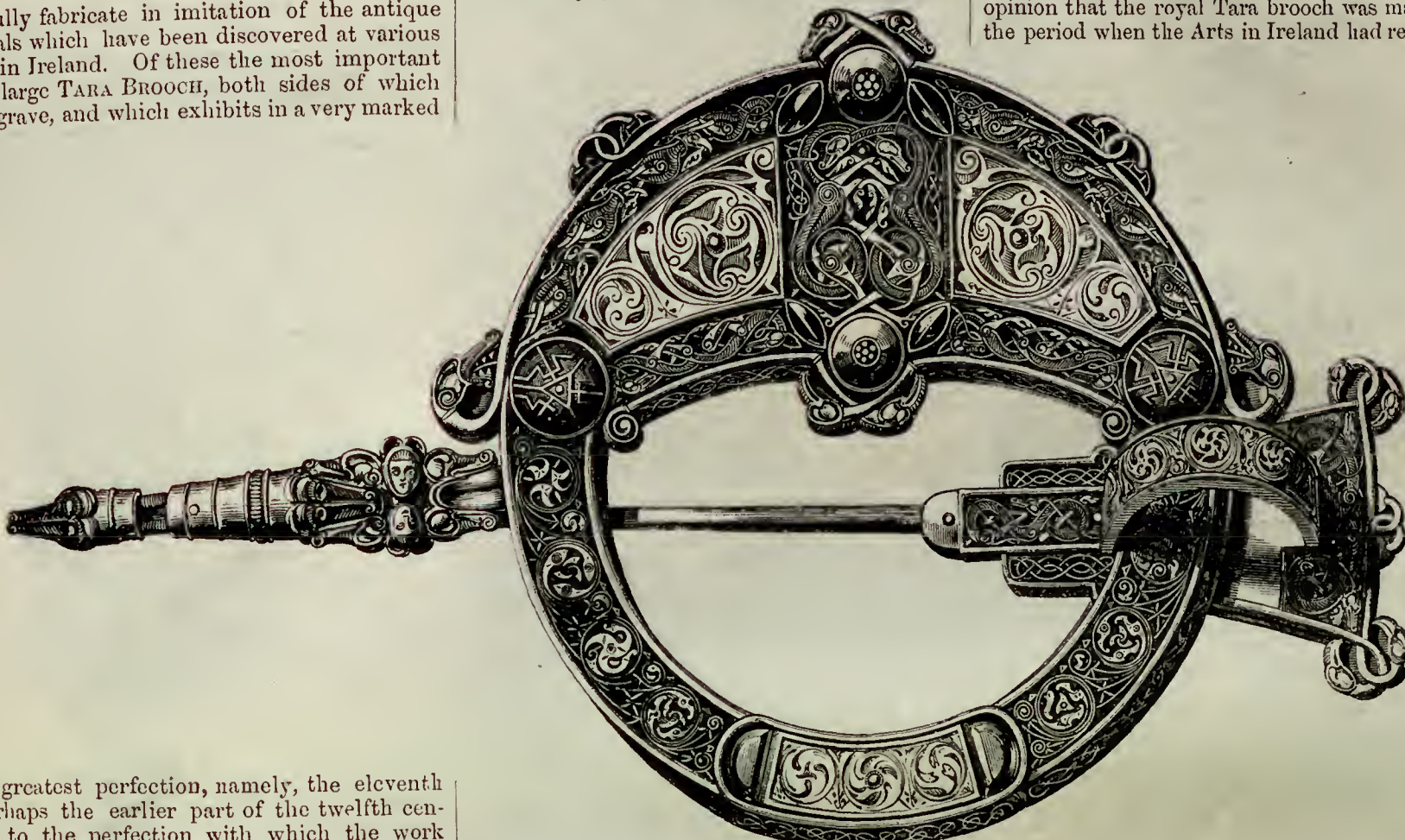
all their modern works are strict copies of the antique in every particular. Dr. Petrie is of



tastefully fabricate in imitation of the antique originals which have been discovered at various times in Ireland. Of these the most important is the large TARA BROOCH, both sides of which we engrave, and which exhibits in a very marked

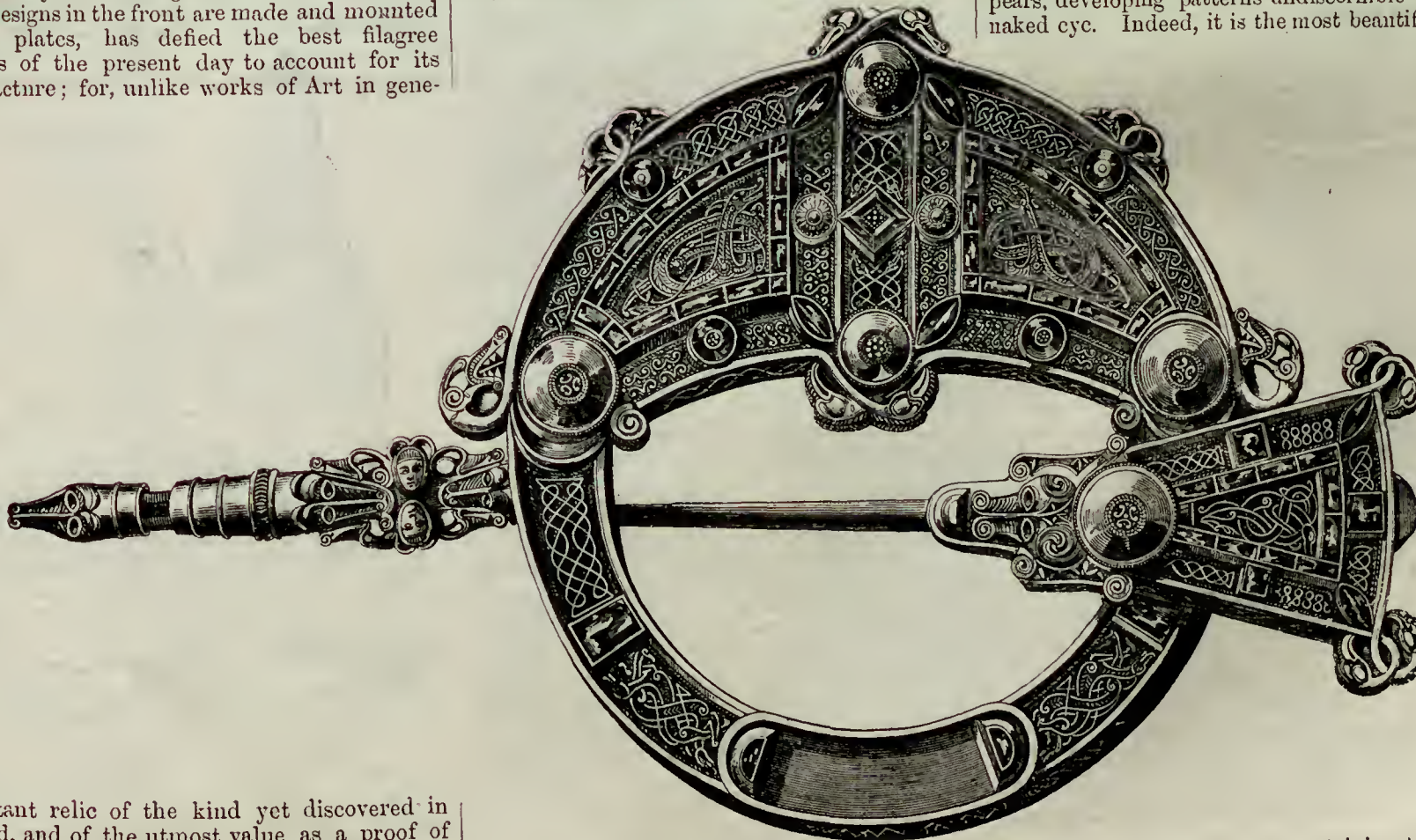
ancient days; for it must be remembered that

opinion that the royal Tara brooch was made at the period when the Arts in Ireland had reached



their greatest perfection, namely, the eleventh or perhaps the earlier part of the twelfth century; to the perfection with which the work has been executed, Mr. Waterhouse testifies when he says that the gold wire of which the inlaid designs in the front are made and mounted on flat plates, has defied the best filagree workers of the present day to account for its manufacture; for, unlike works of Art in gene-

ral, the more highly the brooch is magnified, the more elaborately ingenious the work appears, developing patterns undiscernible to the naked eye. Indeed, it is the most beautiful and



important relic of the kind yet discovered in Ireland, and of the utmost value as a proof of the state of Art in former ages, and curious as developing a taste among a people who, till

within the last century, were considered ignorant of almost everything appertaining to Art.

THE DUBLIN EXHIBITION

From the varied and very beautiful examples of TABINET, manufactured by Messrs. PIM, of

Dublin, we select two; the first is of white, with flowers—roses—in colours; the other a delicate



ground of lilac, with pink stripes and spots, the flower-pattern relieved in white. This eminent



establishment maintains the reputation of the fabric, for which Ireland has long been pre-

eminent. The stock they exhibit cannot fail to be attractive, especially to the English tourist.

This column contains engravings from the works manufactured at Coalport, and contributed by Messrs. DANIELL, of London, some of



whose examples appear also elsewhere. Those which follow are of a VASE, graceful in design,



and painted with much taste; a very beautiful BRACKET, and a GROUP consisting of two VASES.



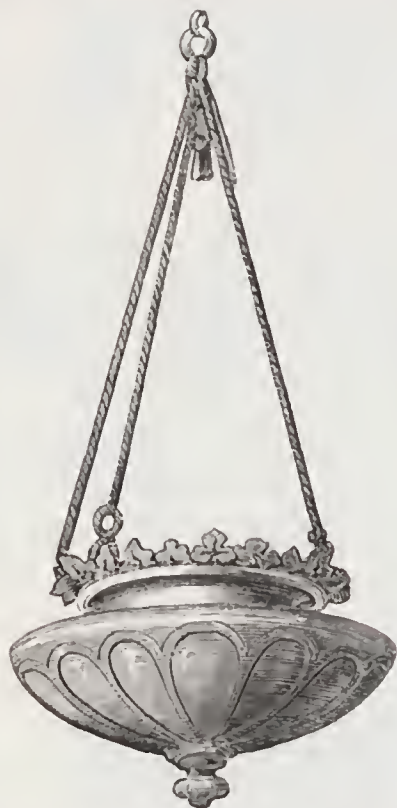
after the models of the old Dresden, the CENTRE-PIECE of a dessert-service, and a CUP and SAUCER.

OF INDUSTRIAL ART.

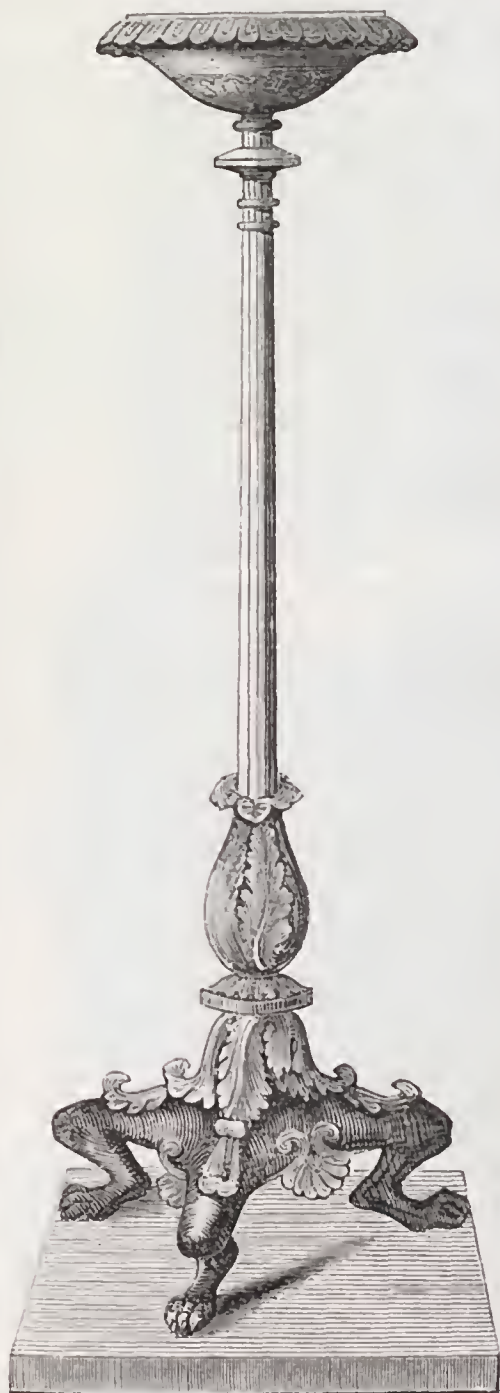
On this page are illustrations of four objects selected from the contributions of Mr. R. W. WINFIELD, of the Cambridge-street Works, Birmingham, who in the

“bowl” is of semi-porcelain. The bronze CANDELABRUM which follows is graceful in its proportions, chaste in its pseudo-antique style, and in execution is remarkable for sharp and

delicate workmanship. The establishment of Mr. Winfield has long been distinguished for its metallic BEDSTEADS; we have introduced one of peculiar excellence; it is of brass, richly



Dublin Exhibition, as in the Crystal Palace of London, is conspicuous for the excellence of his numerous metallic productions, both in reference to their



utility, and as articles of decorative Art-manufacture. The first we have engraved is a brass LAMP, pure in its form, and simply but tastefully arranged, the



ornamented; the sweeping lines from the top, which here applied, are very graceful; the pillars are support the basket, a novel and pretty object as massive, but present no appearance of heaviness,



while the rigidity of the straight lines is broken by the central ornament; the scroll-work at the head and foot is gracefully arranged. The CONSOLE TABLE, in the Louis Quatorze style, is of brass, matted and burnished; it is intended to be fixed to a wall by staples, hence the absence of two of its legs.

THE DUBLIN EXHIBITION

On this column are introduced engravings from three objects among the contributions of the COALBROOKDALE COMPANY, which we have



already referred to. The first is from a BRACKET for a gas-burner; it is light in its character, and



graceful in its convolutions. The iron TABLE, and the FLOWER VASE placed on it, are good



specimens of the Renaissance style of design. The UMBRELLA STAND is a capital idea well carried out.

The three subjects occupying this portion of the page are from the TABINET manufactory of

Messrs. R. ATKINSON & Co, of Dublin, an establishment of the very highest eminence in



this branch of business, for which Ireland has long been famous. Messrs. Atkinson are



extensive producers of brocaded and gold-barred poplins, of gold tissue, striped furniture,



and figured tabourets, &c. &c. The designs we have selected as examples of their ornamented

fabrics are chosen to exhibit the taste which characterises the productions of this firm generally.

OF INDUSTRIAL ART.

The five engravings which immediately follow are from the contributions of the ROYAL PORCELAIN WORKS at Berlin, long celebrated throughout Europe. The first is a VASE, of most



elegant proportions; the handles are happily designed, and the body of the vase is decorated with some classically designed groupings. The

small CUP pleases us greatly by its form and



the general excellence of the design. The



VASE placed below it is characterised through-

Mr. PENNY, of London, has executed with considerable ability an elaborate BRIDLE in silver, in the style of the Elizabethan period,



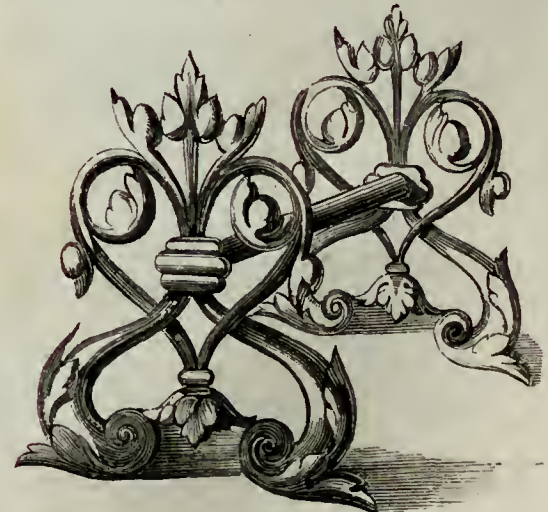
from designs furnished by Mr. W. Harry Rogers. All the various ornaments introduced are in ex-



cellent keeping. From this production we select two little *morceaux*, the first a kind of truss, supporting the Royal crown, and the second a



"face-piece," the ornament occupying the front place between the horse's eyes. From Mr.



Penny's contributions to the Exhibition we also engrave two silver KNIFE-RESTS, of Louis Quatorze pattern, from the same artist's designs.



out by pure taste. The GROUP completing our selection would occupy more space than we can

spare to criticise the objects, but their beauty is too obvious to require specific allusion.

THE DUBLIN EXHIBITION

Messrs. ELKINGTON & Co., of London and Birmingham, are contributors to an extent, and



in a manner which well sustains the reputation



they have gained in the manufacture of patent

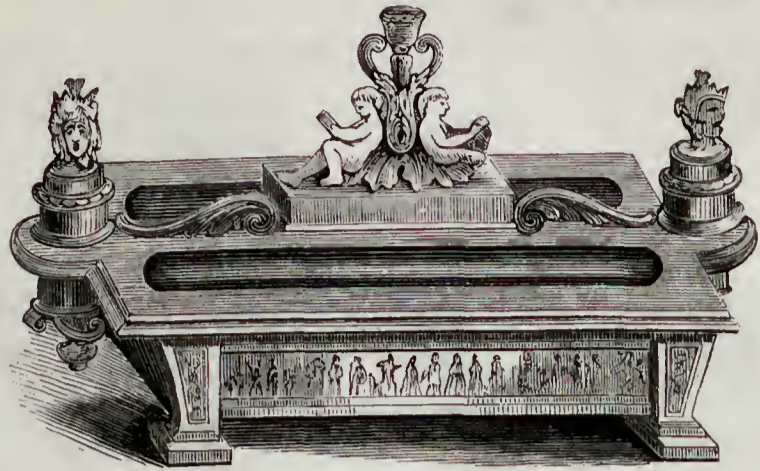


electro-plated articles, that now so generally



supersede the use of silver, and which employ to produce them upwards of five hundred work-

men in this single establishment. On this page will be found illustrations of several objects we have selected as examples of the contributions



a young Neptune, a shell, marine figures and plants make up this pleasing composition. Then follows a TOILETTE-Box, in the *cinque-cento* style

of this firm. The VASE we have chosen for the uniqueness of its design, and its excellent ornamentation. The next represents a SALT-CELLAR;

with some modifications, but not out of harmony. A DISH for rose-water completes the column; its presiding genius is, not inappropriately,



another young Neptune. The INKSTAND on the next column is much to our taste; it shows sufficient ornament to render it elegant without destroying its simplicity. The large CANDELA-

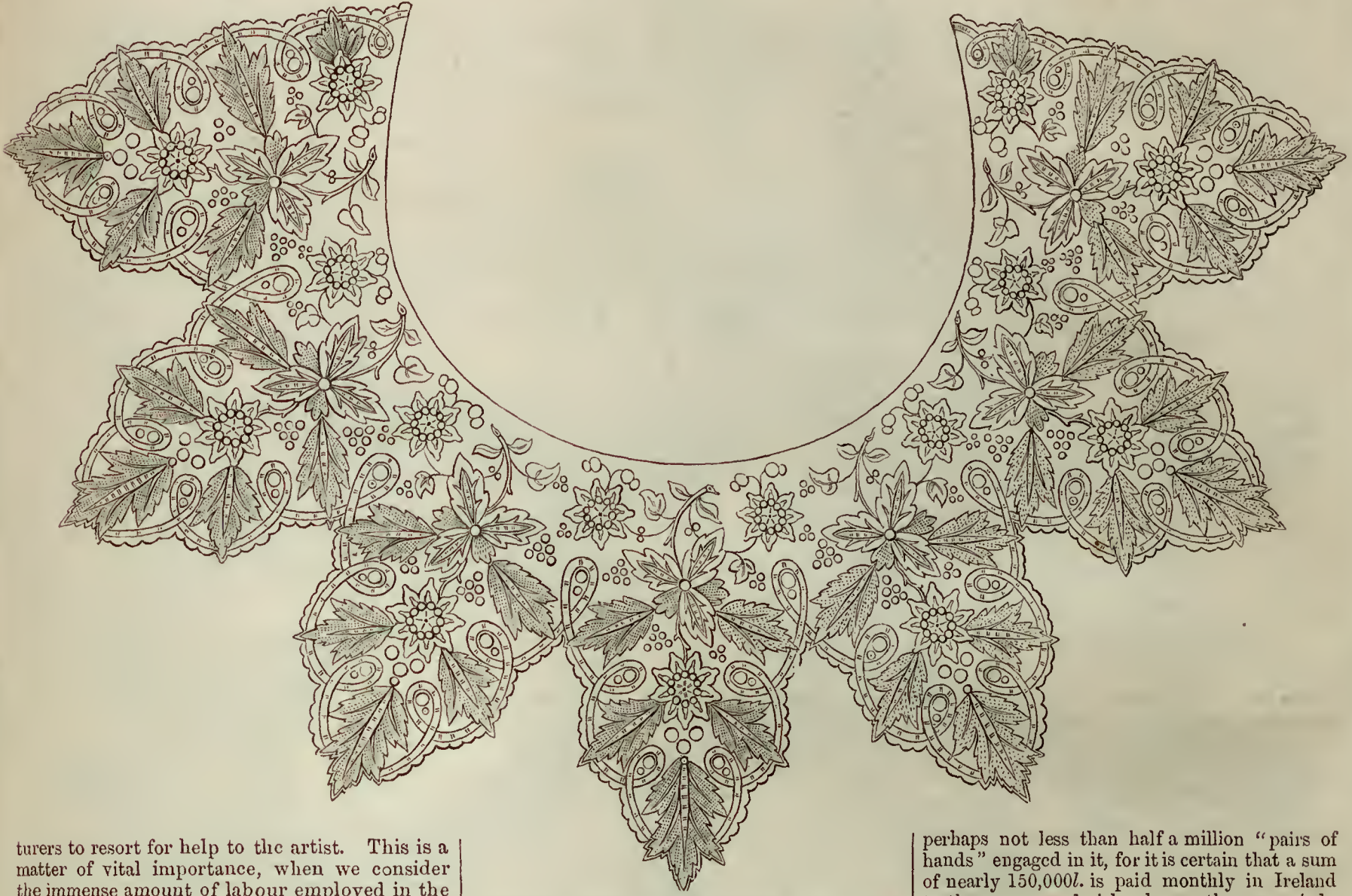
BRUM, in the Louis Quatorze style, is good, and it exhibits novelty in the scrolls that support the sconces. We devote also another page to the admirable works of Messrs. Elkington & Co.

OF INDUSTRIAL ART.

The Irish EMBROIDERED WORK has obtained wide renown; that which we here engrave is from the establishment of Messrs. JOHN HOLDEN & Co., of Belfast, whose contributions to the

Exhibition are very numerous and valuable. Generally, this class of work has been materially improved by the skill of competent designers; a few years ago the models selected were of a

miserable character. The Government School of Design which now flourishes in the capital, and also in the "commercial capital" of Ireland, have essentially aided to induce manufac-



turers to resort for help to the artist. This is a matter of vital importance, when we consider the immense amount of labour employed in the production of that class of manufacture which

is usually termed "ladies work," there being

perhaps not less than half a million "pairs of hands" engaged in it, for it is certain that a sum of nearly 150,000*l.* is paid monthly in Ireland to the women and girls who are thus occupied.



The TAZZA of Maltese stone, is exhibited by Mr. MILLAR, of Edinburgh.



The VASE is carved in grey stone by Mr. JOHN ROBINSON, of Belfast.

THE DUBLIN EXHIBITION

Messrs. HARDMAN of Birmingham contribute the series of articles for CHURCH FURNITURE

which fills our present page. The well spread knowledge of the fitness and beauty of their

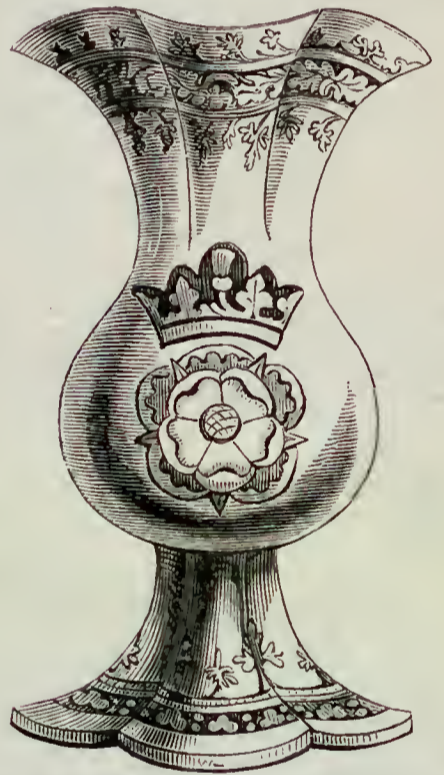
comprising nearly every article which may fitly



works in this department of Industrial Art, renders it unnecessary for us to discuss their

peculiar merits here. The objects we have selected from their very beautiful "court" are

come within the walls of a sacred edifice,



whether dedicated to the established church of



ALTAR-VESSELS and a WATER POT, CANDELABRA, CANDLESTICKS and READING-DESK. These manu-

facturers also furnish stained glass windows, stone altars, and monumental brasses and effigies,

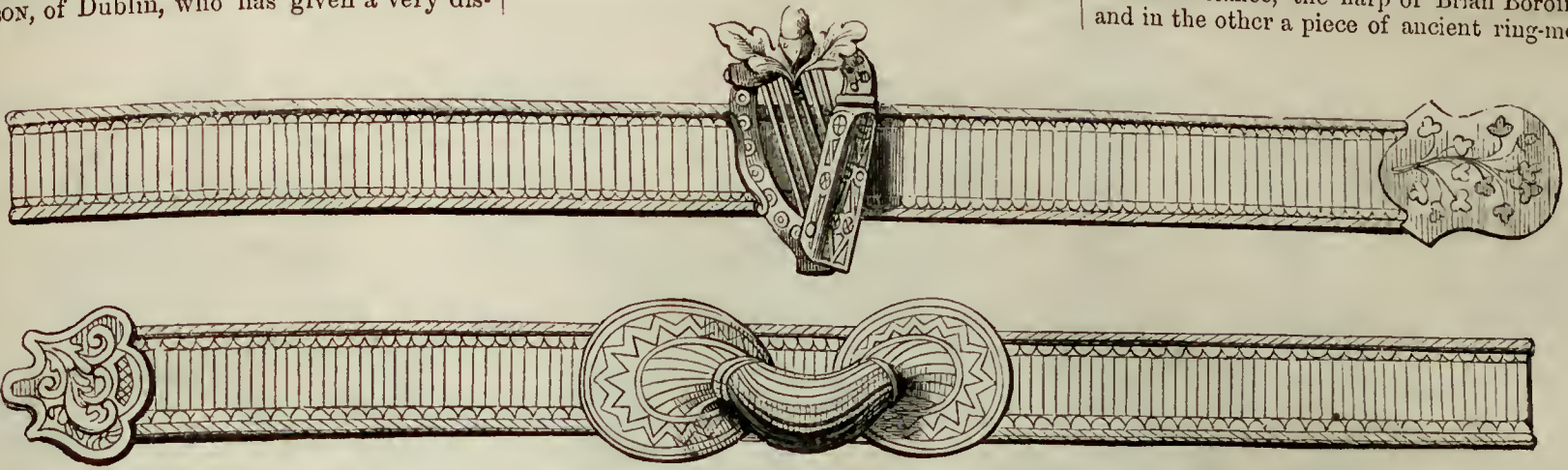
these realms, or to any other which may prevail.

OF INDUSTRIAL ART.

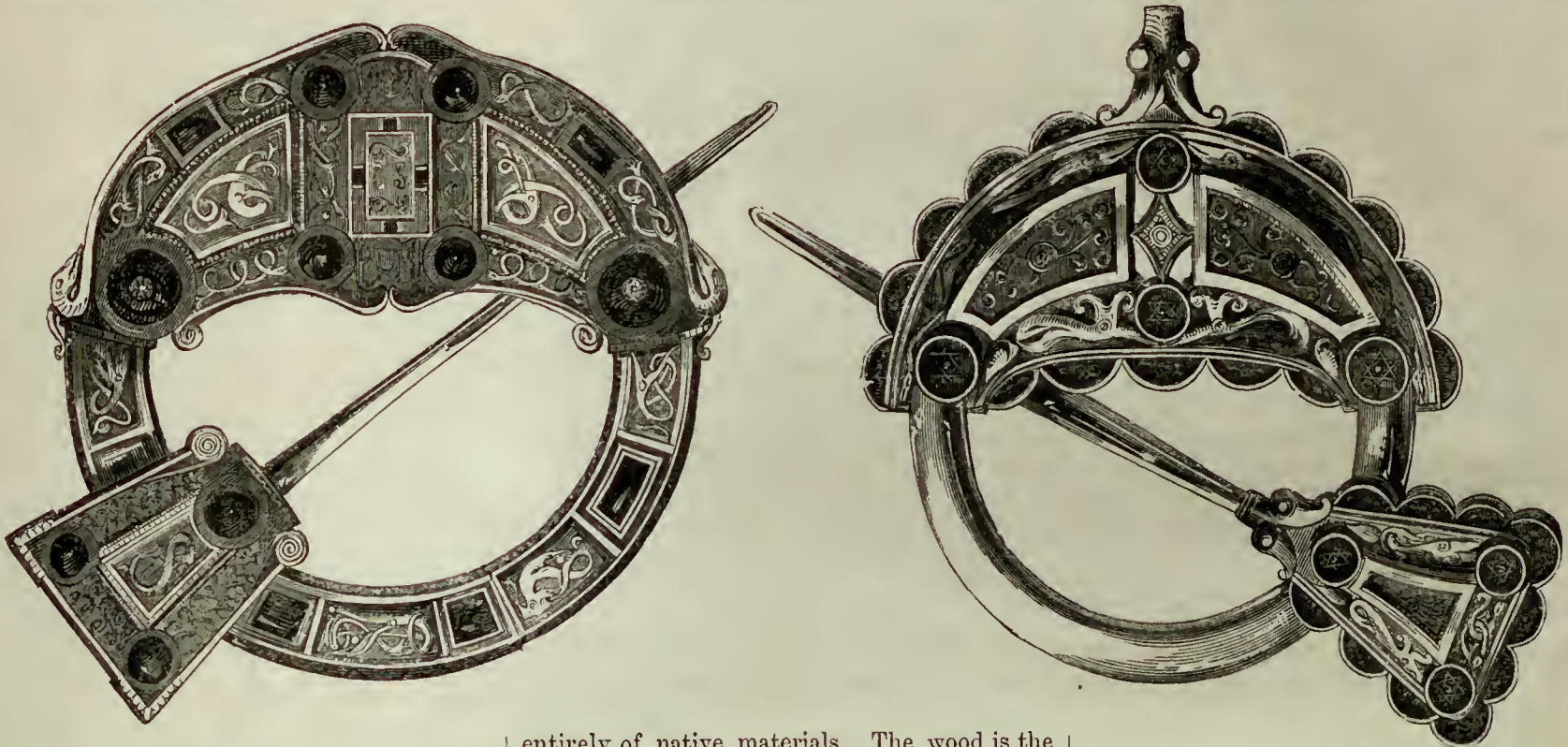
The ornamental JEWELLERY and CASKET which occupy this page are the manufacture of Mr. ACHESON, of Dublin, who has given a very dis-

tinct national character to the works he has contributed to the Exhibition. The BRACELETS

are of silver; and have, as central ornaments in one instance, the harp of Brian Boromhe; and in the other a piece of ancient ring-money.



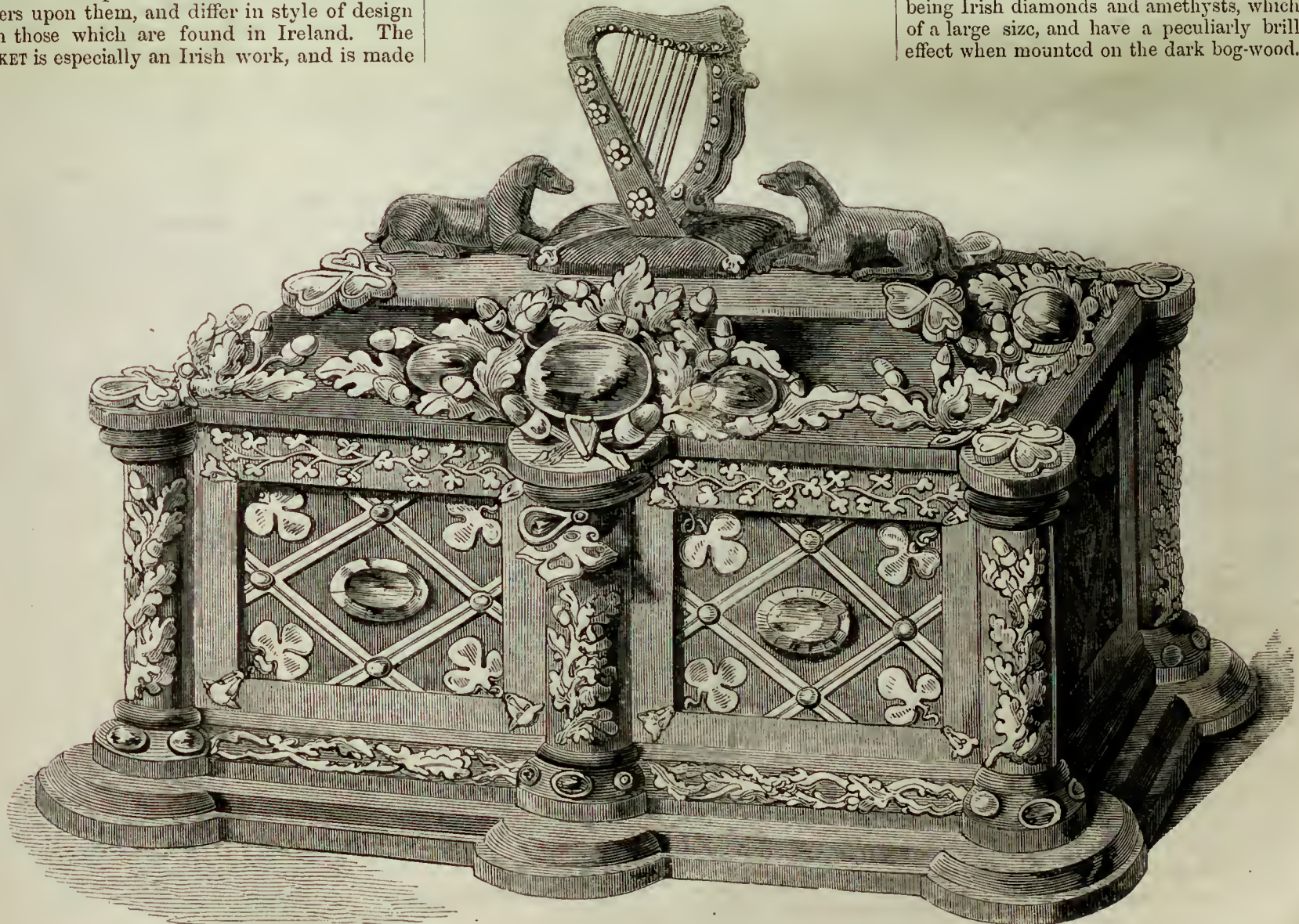
The Runic BROOCHES beneath are of peculiar pattern, being known as the "Hunsterstan brooches," and are copied from Scottish examples;



they have inscriptions in Runic or Icelandic characters upon them, and differ in style of design from those which are found in Ireland. The CASKET is especially an Irish work, and is made

entirely of native materials. The wood is the black bog-oak, and is enriched with silver-gilt

mountings and national emblems, the jewels being Irish diamonds and amethysts, which are of a large size, and have a peculiarly brilliant effect when mounted on the dark bog-wood.



THE DUBLIN EXHIBITION

From the extensive, varied, and very beautiful collection of works in PORCELAIN manufactured

by Messrs. ROSE, of Coleport, we selected the several objects which form the two following

We have elsewhere given a full page to the admirable contributions of Messrs. WEST, of Dublin:



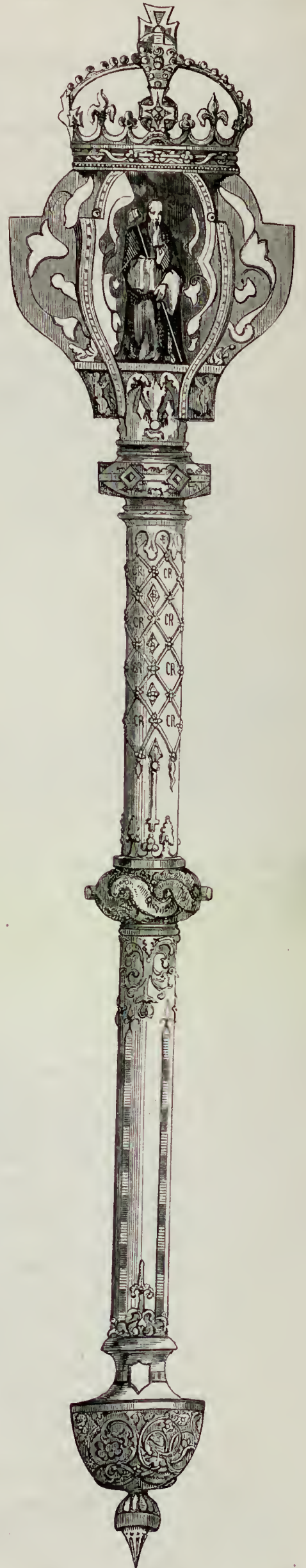
Groups; they consist of vases, flower-pots, tea-services, &c. &c. In general they are of unex-

ceptionable forms and admirably painted; the colours used in this establishment are of high



excellence. The fame of Messrs. Rose has been long established, it is more than upheld by these

contributions; their stall is well arranged by their agents, Messrs. GREGG & SON, of Dublin.



we add to these an engraving of a fine MACE, executed for the College of Surgeons of Ireland.

OF INDUSTRIAL ART:

We have selected from the abundant and very beautiful examples of TABINET manufactured by

Messrs. FRY, of Dublin, and exhibited by that eminent firm, the three engraved on this page.

They are exceedingly good in design, the designs being by Miss Elizabeth S. White, a pupil of



the Government school, and they are highly creditable to the skill and judgment of that lady.

The establishment of Messrs. Fry will be visited by many tourists in Ireland; their productions

include every class and order of the fabric for which Ireland has been so long famous, and in



the manufacture of which its artisans continue unrivalled. The "show" of goods exhibited by

this house range from the cheapest to the most costly. They are especially proud of the larger

pattern we engrave, as having been worn by Mrs. Dargan on the day of "the opening."

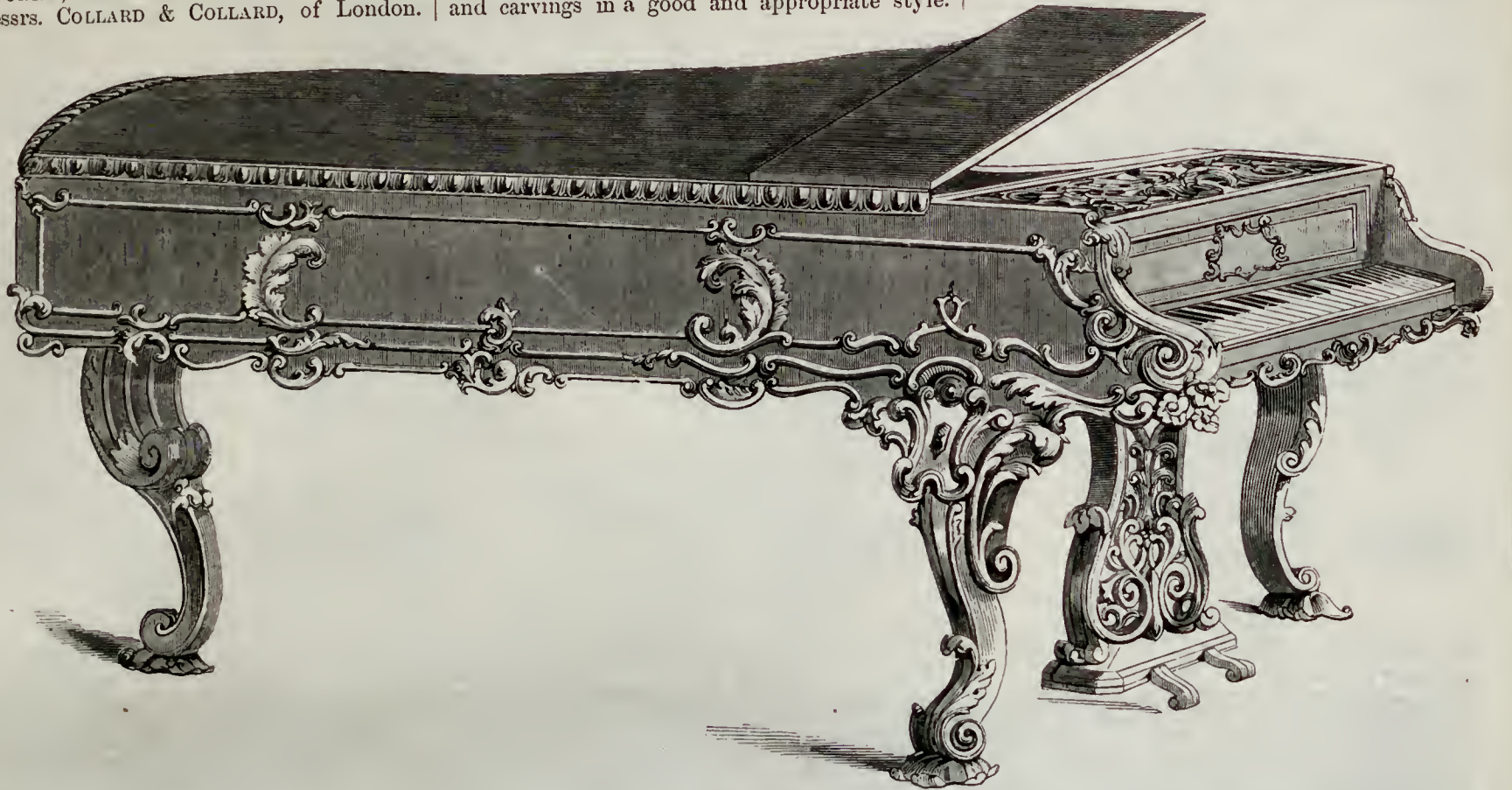


THE DUBLIN EXHIBITION

Mr. MARCUS MOSES, of Dublin, exhibits several PIANOFORTES, manufactured expressly for him by Messrs. COLLARD & COLLARD, of London.

That which we have here engraved is an elegant instrument, sufficiently enriched by ornament and carvings in a good and appropriate style.

The progress of an elegant taste in objects of this nature has lately become very evident.



The five objects placed across the page are drawn from the HANDLES OF UMBRELLAS AND

PARASOLS, exhibited by Mr. SANGSTER, of London; they are all elaborately carved in ivory, and

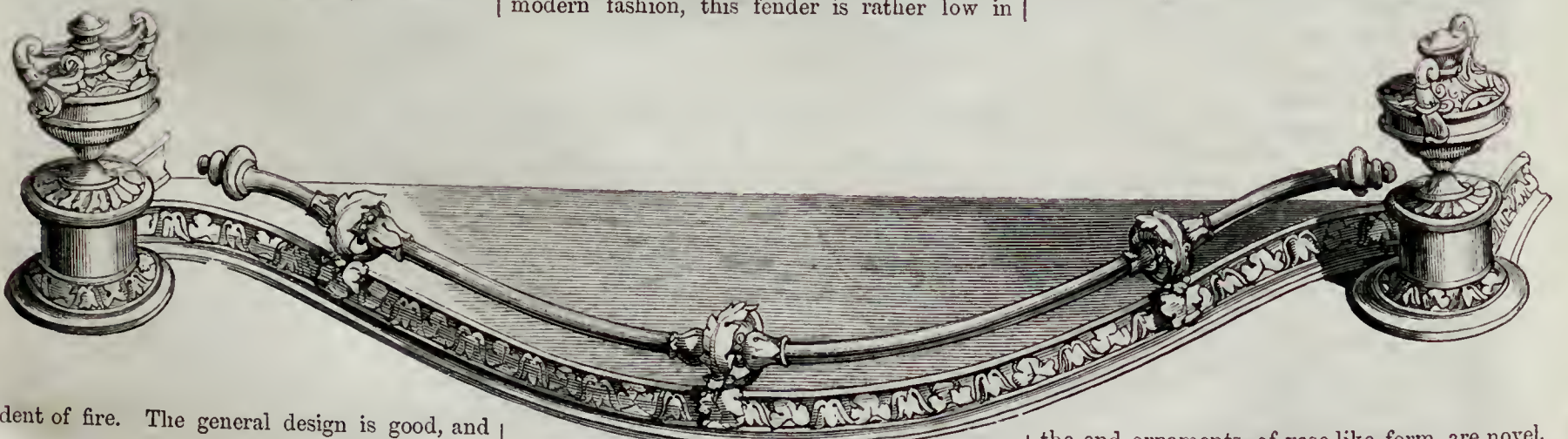
are highly meritorious works of Art-manufacture. He deserves much credit for his improvements.



The page is completed by another of the FENDERS contributed by Messrs. BENHAM &

Sons, of London. It is of burnished steel, with bronze and or-molu ornaments. According to modern fashion, this fender is rather low in

elevation, but its unusual "sweep" is, we should apprehend, a sufficient guard against the acci-



dent of fire. The general design is good, and

the end ornaments, of vase-like form, are novel.

OF INDUSTRIAL ART.

The LADIES' GUILD—an association in London, whose object it is to afford to ladies such employment as shall be consistent with their position as gentlewomen—contributes a number of



specimens of glass ornamentation. Among the several patents under the control of this society is one for marbling on glass, which promises



extensive adoption; united with a still more important one for rendering glass by consolidation so substantial that it may safely be employed for



interior and exterior decoration of buildings. A CIRCULAR SLAB is herewith engraved, and at the foot of the column is the COVER to a well-printed missal, by Richardsons, of Derby. The designs are all from the pencil of Mr. W. Harry Rogers.

The FOUNTAIN is the work of Mr. GARDNER, of Dublin, and is chiefly constructed in silver, the fountain and pendants being of variegated glass. There is novelty in the general design of



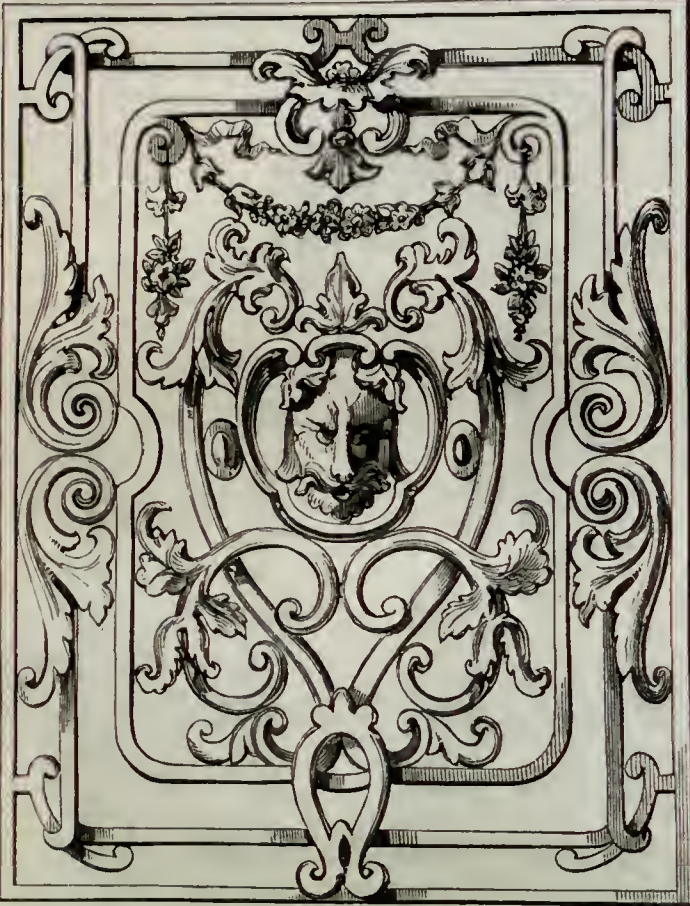
this ambitious work; and as a central decoration of the table, it is of an elegant and attractive kind. It is encouraging to find so elaborate and costly a production made in Ireland.

THE DUBLIN EXHIBITION

From the IRON CASTINGS of Messrs. KINNARD, of Falkirk, we select three, all remarkable for the delicacy and



sharpness of their execution, which gives them a high place

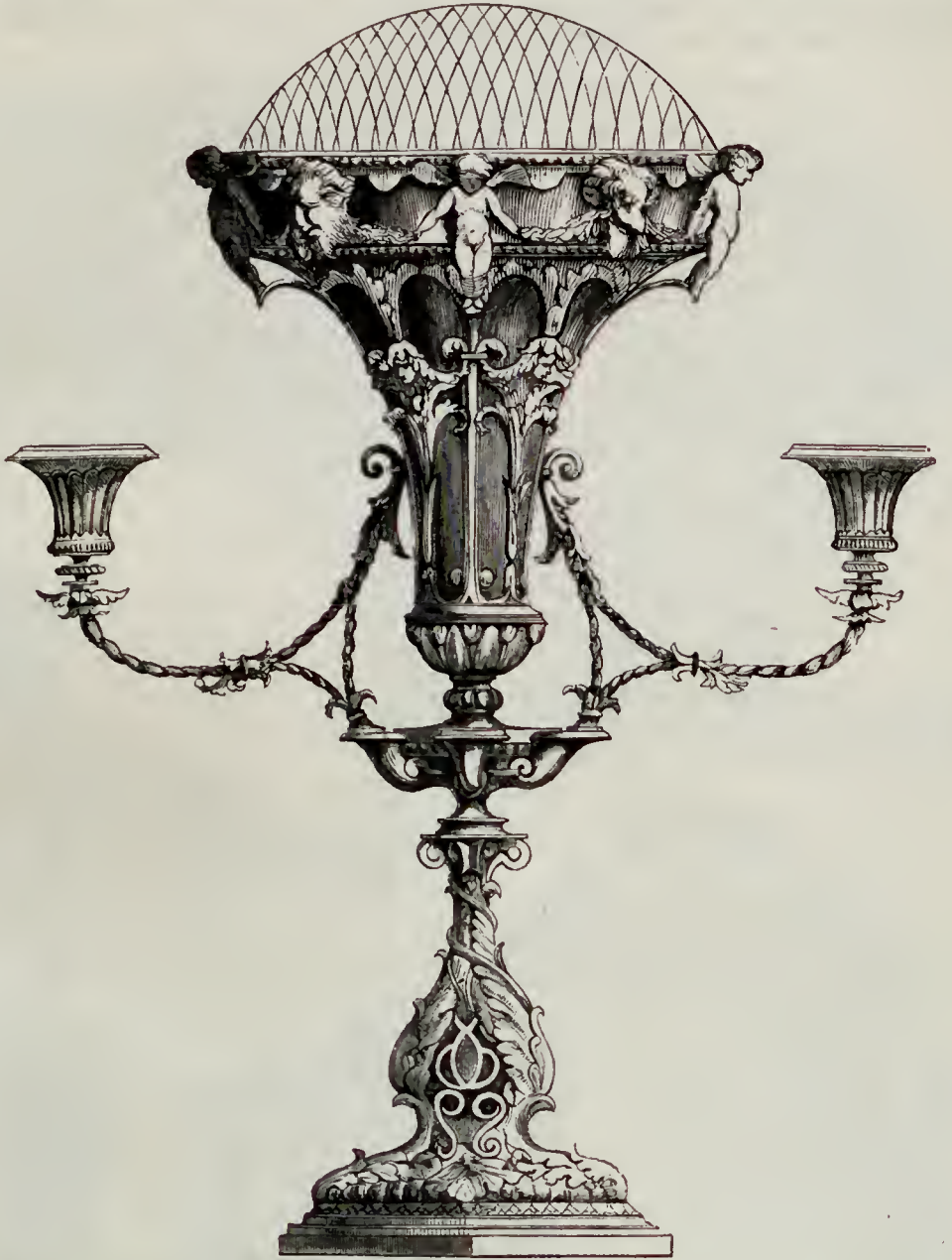


among works of this class. The first is a BRACKET; the



other two are open PANELS, used chiefly for balustrades, but applicable to many other purposes of house decoration.

The annexed FLOWER VASE is manufactured and exhibited by Messrs. ROBERTS & SLATER, of Sheffield; it is of silver and blue glass, designed by Mr. Ellis, also of Sheffield.



Mr. W. H. BARNES, of Tanworth, contributes to the Exhibition several models in fine clay for a variety of useful objects; we have selected one intended for the top of a



TAZZA, or for a card-dish, designed in what its author terms the "labyrinthian style." It shows much ingenuity and patient labour, is curious, and not unartistic in design.

OF INDUSTRIAL ART.

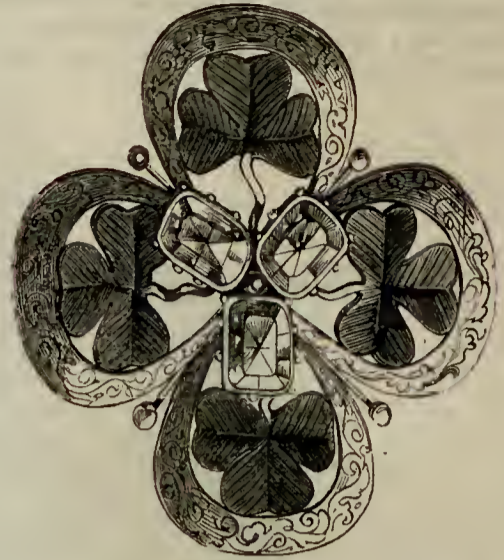
The three BROOCHES are manufactured by Mr. CORNELIUS GOGGIN, of Dublin, entirely of Irish materials, consisting principally of the bog-



oak, from which the shamrocks and harp are neatly carved; the diamonds in the quatrefoil



brooch, as well as the beautiful pearls with which it is ornamented, are also found in Ireland.



The bronze TOBACCO-BOX is designed and also modelled by GODFREY SYKES, of Sheffield.



The VASE with figures in relief, is one of the works from the ROYAL FACTORY AT SÈVRES,



conspicuous for grace and beauty; as are, indeed, all the contributions of this establishment.

The TABLE of bronze is by M. MATIFAT. The slab which forms the top is of Sèvres porcelain; | on it are represented the battles of Napoleon.



THE DUBLIN EXHIBITION

The principal object on this page is engraved from the many valuable contributions of M. VILLEMSENS, of Paris, a bronze manufacturer of very high eminence. The CHANDELIER is a mixture of metal and glass; the composition is



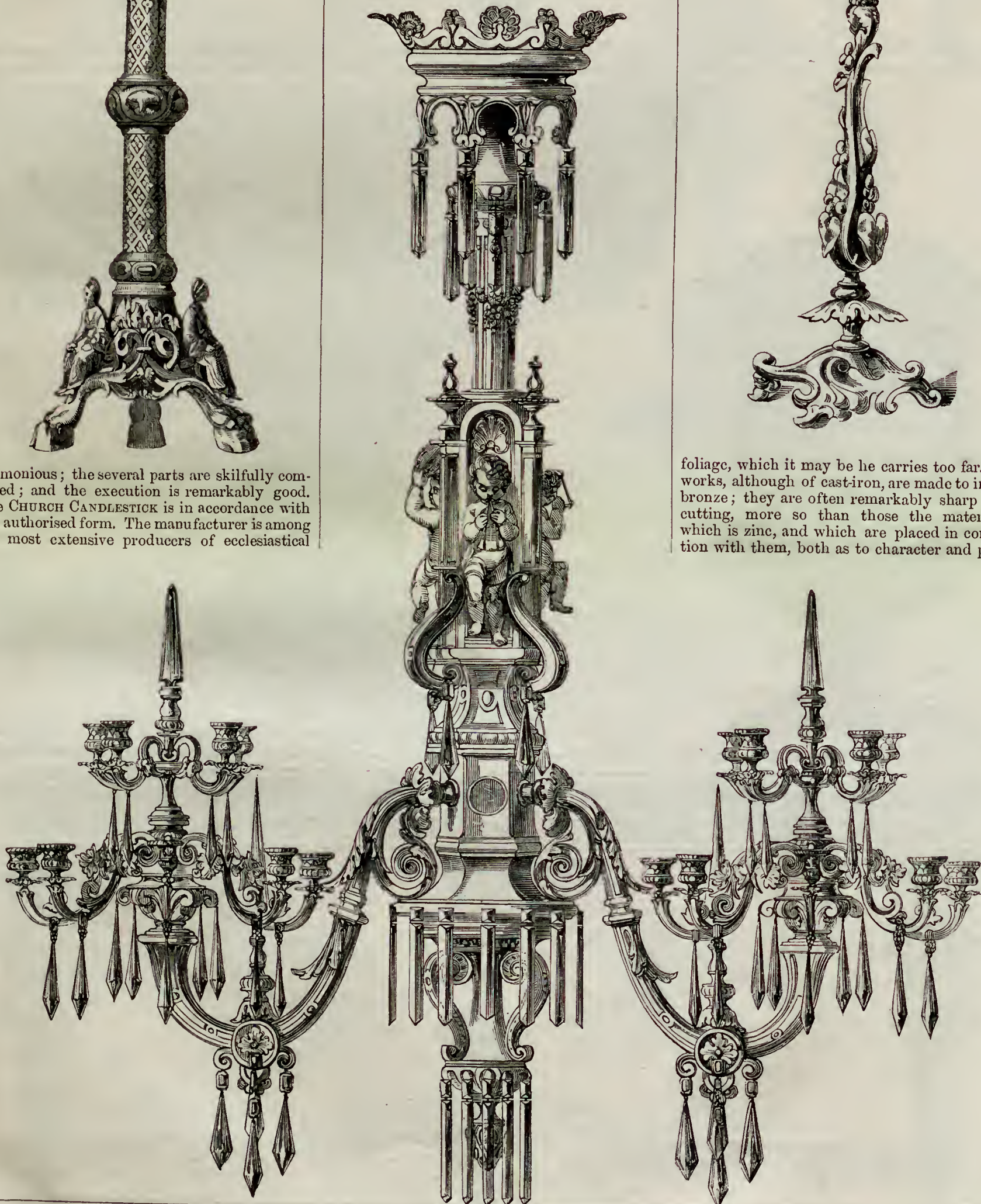
harmonious; the several parts are skilfully combined; and the execution is remarkably good. The CHURCH CANDLESTICK is in accordance with the authorised form. The manufacturer is among the most extensive producers of ecclesiastical

objects in France. The French have been large contributors of bronzes to the Dublin Exhibition; it is in this branch of Art, indeed, they especially excel; hitherto they have succeeded in obtaining and retaining a monopoly of the trade of the world, an advantage which arises chiefly from the better education of the artisan in France, although, as a matter of course, much of it is the result of the wise employment of accomplished artists to produce admirable original designs. The manufacturer and the artist work together; such an union of interests for the good of the customer is, as yet, rare in England; although, as every day gives us some proofs of its policy, the time cannot be far distant when so judicious an example will be universal in this country. Visitors to the Exhibition will be largely gratified by an examination of the beautiful and suggestive French bronzes.

The accompanying engraving is from one of the many cast-iron CANDLESTICKS contributed by ZIMMERMAN, of Frankfort, and manufactured by him. His "show" is extensive and highly meritorious, and the objects he produces are singularly cheap. He has obtained high repute by his selection of good models, resorting chiefly to natural forms, and especially to flowers and



foliage, which it may be he carries too far. His works, although of cast-iron, are made to imitate bronze; they are often remarkably sharp in the cutting, more so than those the material of which is zinc, and which are placed in competition with them, both as to character and price.



OF INDUSTRIAL ART.

The works in **TERRA-COTTA** of **FERGUSON, MILLER, & Co.**, of Glasgow, have deserved prominence in the Exhibition. This column contains four of the minor articles of their manu-



facture,—flower-pots chiefly; but they also fabricate the various matters in clay which are now so extensively used in building. The English



productions in "baked clay" have made a very large advance within the last few years; manufacturers have not only studied the material, but the forms; and they are already entering



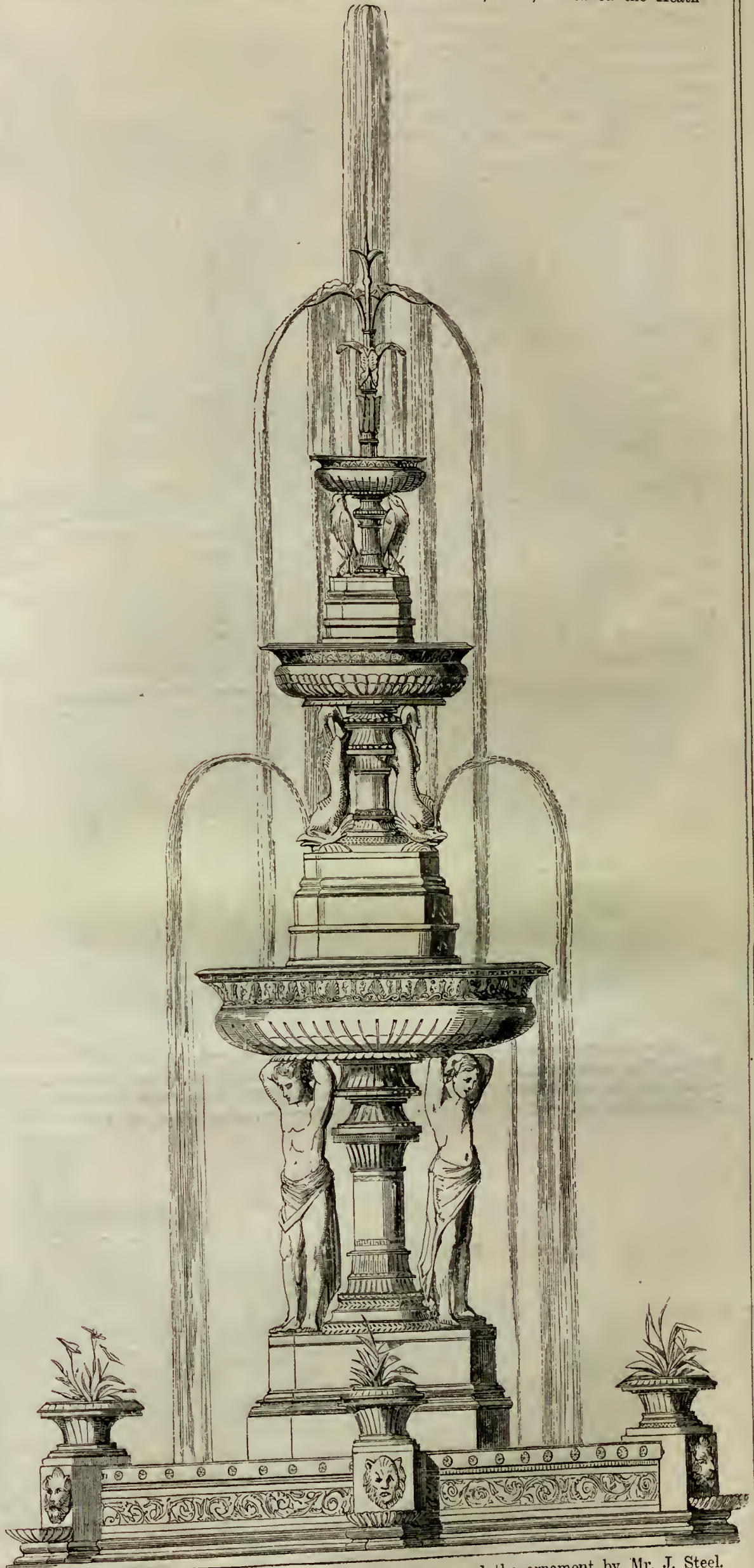
into active competition with foreigners in this branch of Art. The object, however, which confers honour upon this firm is the **FOUNTAIN**



here engraved. It stands 24 feet high, and occupies a prominent position in the Centre Hall of the Exhibition; it is remarkably good in character; its proportions are just and grace-

ful; the manipulation is excellent; and, taken altogether, it is one of the best efforts of British

Art in the collection. The works of Messrs. Ferguson, Miller, & Co., are called the Heath-



field Works, and are situate near Glasgow. The fountain is from the design of Messrs. Baird & Thomson, architects; the figures by Messrs. Mossman; and the ornament by Mr. J. Steel. It can be constructed separately, each part forming a distinct and practically useful fountain.

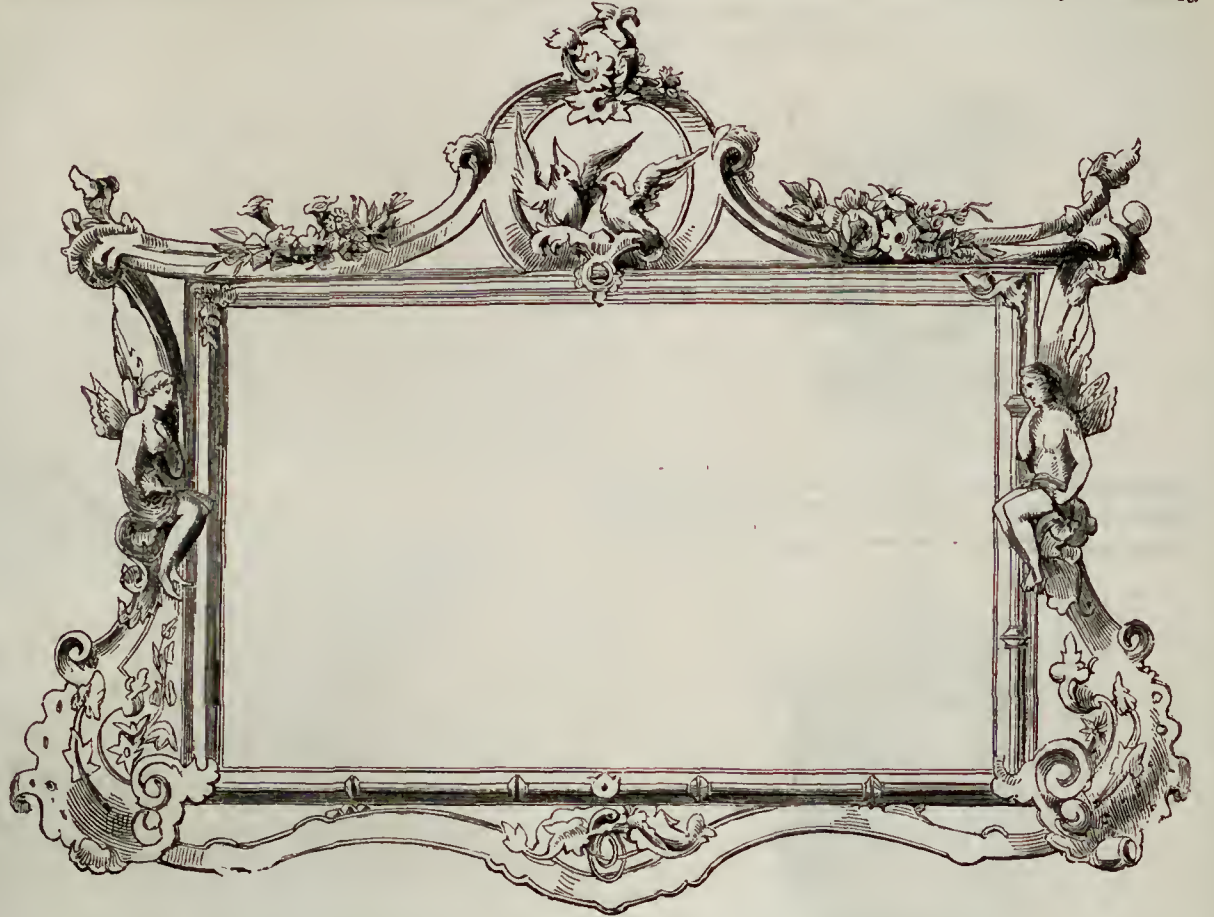
THE DUBLIN EXHIBITION

From several excellent examples of CARVING ON WOOD, executed by Mr. CLARKE of Dublin, and contributed by him, we select the three which commence this page. They are of very considerable merit—less perhaps in the actual work than in design, which is based upon the best models. The FRAME is especially graceful. It is pleasant to find so good and pure a style of Art adopted by a workman in the Irish metropolis; we hope his talent will be appreciated



and encouraged, for while much that is meretricious or positively bad in wood-carving finds

ready purchasers, it is not very often that patronage falls upon those who really deserve it.



Among the many examples of works in TERRA-COTTA none will receive more marked attention than those of Mr. BLASHFIELD, of Mill Wall,

are compelled to limit our remarks, at present, to a few lines, but we shall hereafter visit and describe Mr. Blashfield's establishment, which we understand is the most extensive in England. Our selections speak for themselves; they ex-

hibit a large variety of, objects, yet but a very small portion of those which the manufactory issues—comprising vases of several kinds,



hibit a large variety of, objects, yet but a very small portion of those which the manufactory issues—comprising vases of several kinds,

which have given of late years so much improvement to our houses and public buildings—friezes, chimney-shafts, terminal ornaments, &c.

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OF INDUSTRIAL ART.

Messrs. BELL & Co., of Glasgow, contribute a series of works from their potteries which are



all very creditable for their designs, as well as for



the ability displayed in their execution. In



the construction of objects after the antique



they are very successful, and some they exhibit are peculiarly good in form. The VASE and the

Jugs on the present page have the classic outline, with a new adaptation of ornament from the



antique, or from tropical plants. The FLOWER-POT at the base of our column is an imitation of

the old Majolica ware, the leaves which encircle it being highly-coloured in imitation of the real



acanthus. The large VASE possesses much originality of design, and has in the central



medallions characteristic groups emblematic selection is of quaint and peculiar character, but of the seasons. The déjeuner which closes our is not without its merits. The pattern may be



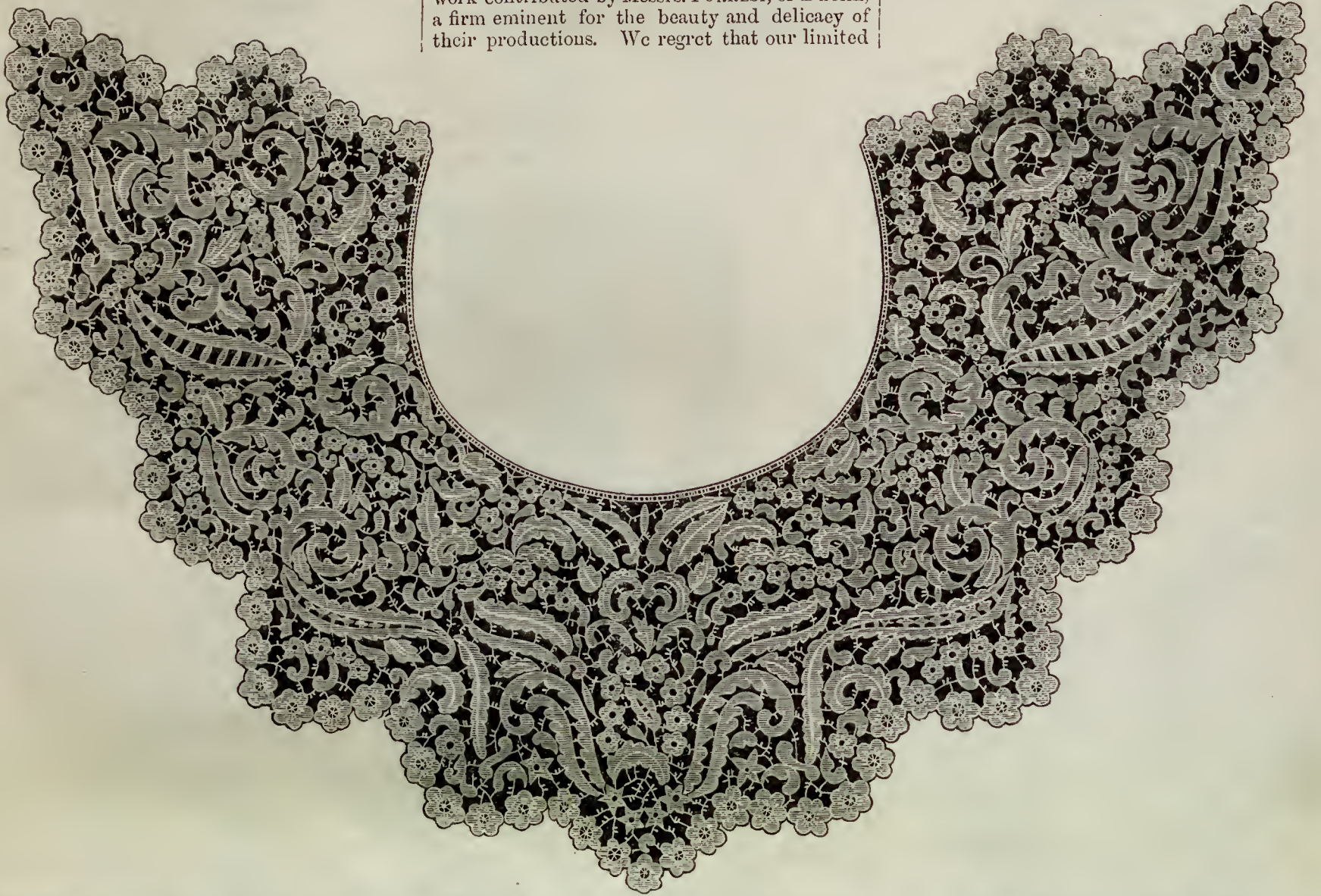
more fully seen in the circular centre of the BREAKFAST PLATE at the top of the page; beside which we place a graceful SALT-CELLAR made in white porcelain, designed from marine objects.

THE DUBLIN EXHIBITION

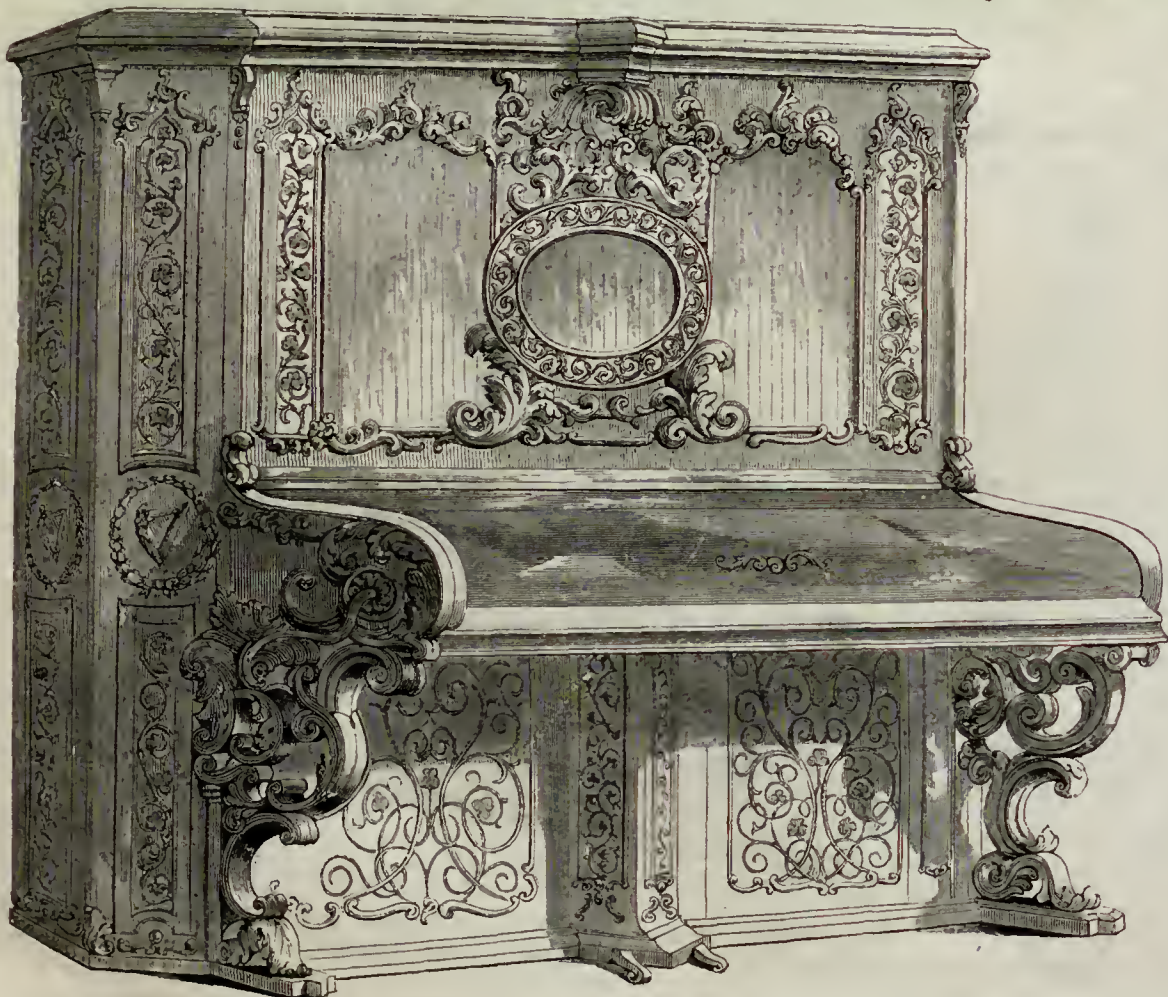
The top of an elegant marble CHIMNEY-PIECE, the work of a Belgian artist, M. A. LECLERC, of Brussels, an accomplished artist in stone.



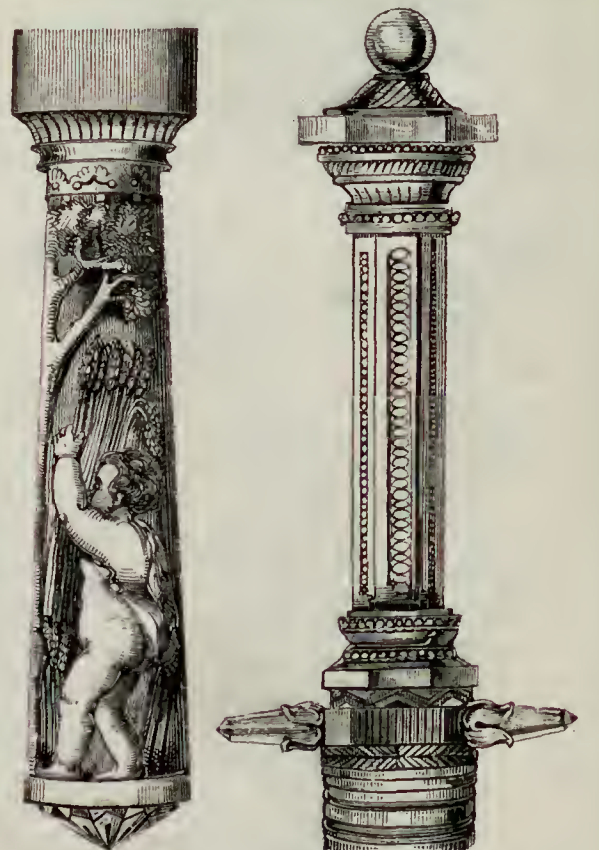
The design for a LADY'S COLLAR is engraved from one of the many beautiful examples of work contributed by Messrs. FORREST, of Dublin, a firm eminent for the beauty and delicacy of their productions. We regret that our limited space will not permit us to do the subject justice.



The PIANO is engraved from one of the works of Messrs. COLLARD, exhibited by Mr. M. MOSES.



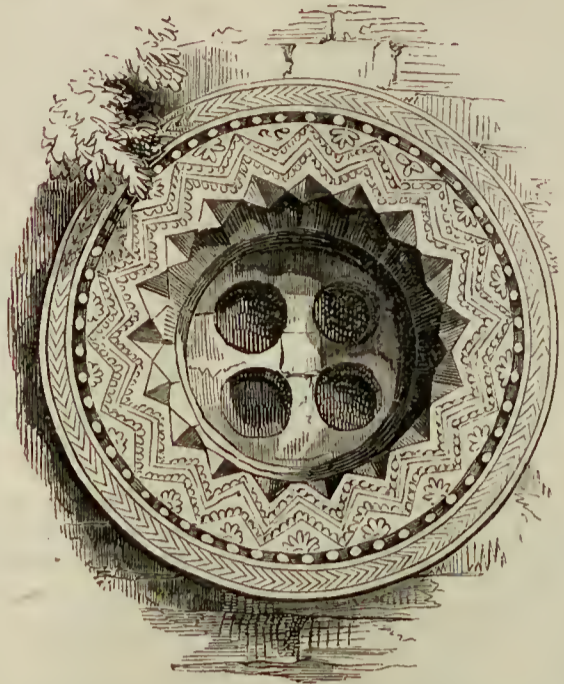
The DAGGER HANDLE of ivory, and the BREAD KNIFE HANDLE are carved by Mr. S. BRADFORD,



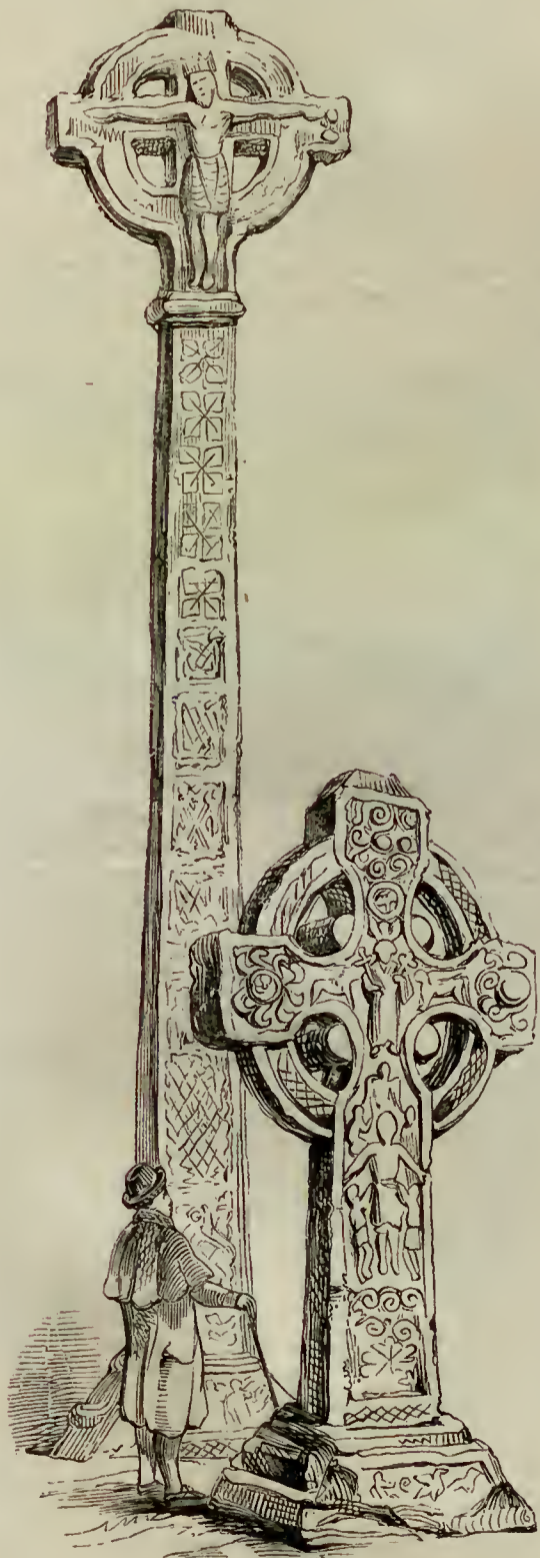
of Clonmel. It is gratifying to see this art making successful way in Ireland. The latter object is made of the tooth of the walrus.

OF INDUSTRIAL ART.

We fill our present page with engravings from IRISH ANTIQUITIES. The collection comprises not only casts of the most remarkable



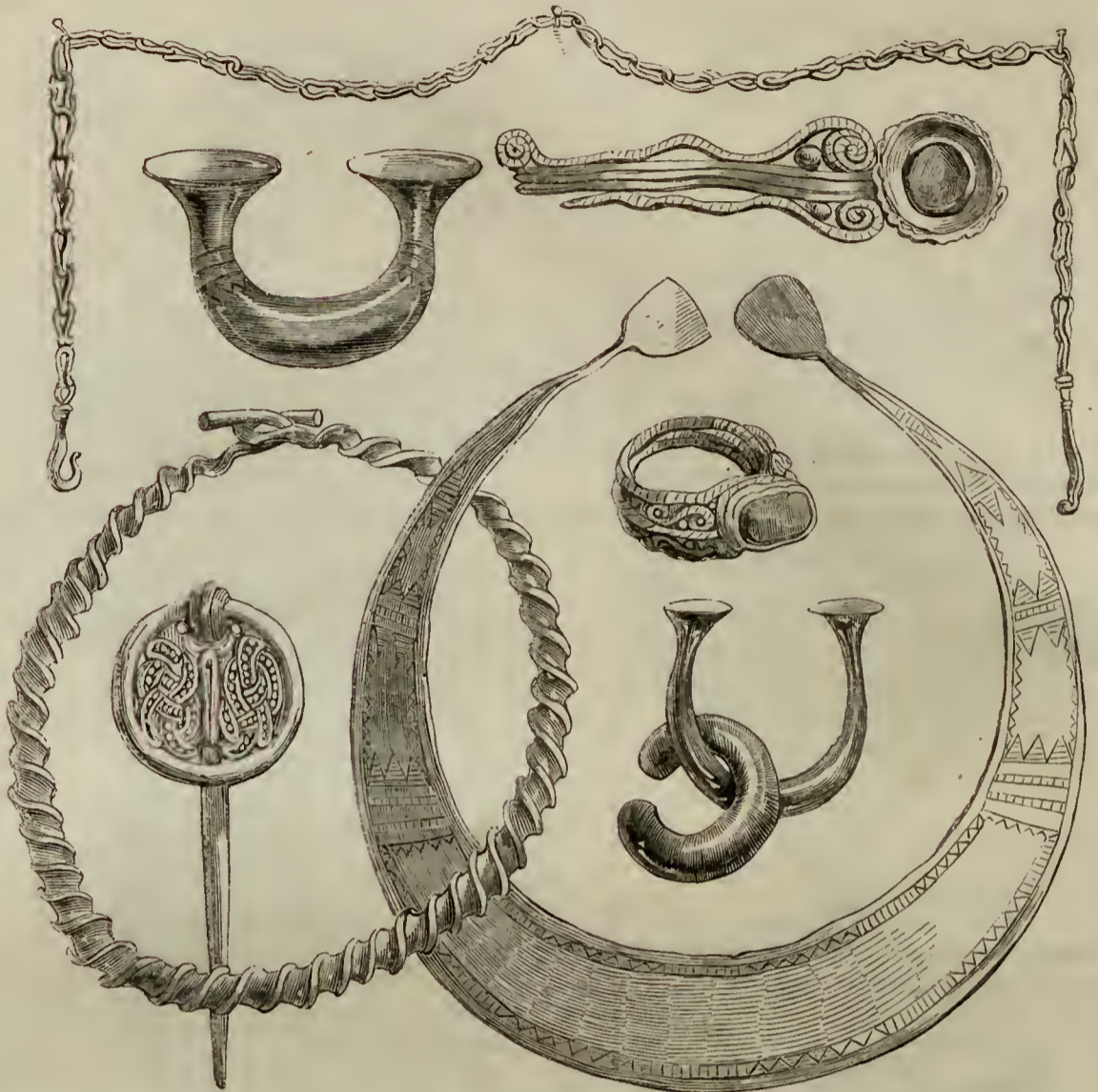
fragments of architecture, but a very large and unique collection of clerical antiquities, domestic and warlike implements, and personal ornaments,



from the earliest period to the close of the fifteenth century. We commence with an engraving of the singular and beautiful circular

WINDOW at Rathin. Beneath we place the fine CROSSES from Kells and Tuam. The upper

group comprises specimens of the RING-MONEY, CHAINS, TORQUES, RINGS, PINS, and other per-



sonal ornaments of gold, found in Ireland. The lower group exhibits the principal ecclesiastical

antiquities, including the stone CROSS of Kilkispeen, and the magnificent gold enamelled



CROSS of Con, as well as the RELIQUARY of St. Monaghan, and a series of URNS and antique

SWORDS found in Irish Tumuli. The Hall of Irish Antiquities is altogether most interesting.

THE DUBLIN EXHIBITION

Messrs. KERR (successors of Chamber-



lain), of Worcester, and also of Dublin



(where they have a branch establishment),



exhibit a very large variety of fine produc-



tions in PORCELAIN; these are entitled to



the highest praise, not alone for excellence of design, but for the good qualities of the mate-



rial. In nearly all the articles of their produce,



indeed, they successfully compete with the best



factories of Staffordshire. We have been com-

pelled to omit the *chef d'œuvre*, of which they are justly proud—the Shakspeare dessert-service, an elaborate and highly-laboured "set," executed at great



cost and with very considerable talent and labour. It was kept back from the Exhibition (in consequence of its being unfinished) until too late for our present



purpose, although it may hereafter find a place in the pages of the *Art-Journal*. We selected, therefore,



objects of their more ordinary produce,—CUPS AND SAUCERS, in which they excel; three very charming VASES; and examples from the *tête-à-tête* TEA SERVICES,



of which they exhibit many, and all admirable. This page, therefore, may suffice to represent the contents of their "stall," although it does not render it justice.

OF INDUSTRIAL ART.

The collection of works in PORCELAIN AND EARTHENWARE exhibited by Messrs. MAYER of Longport, Staffordshire, comprises objects of all kinds, for ornament and utility, and among them will be found many of very excellent character. This firm has, indeed, been recently making large advances in the right way; they are studying rather simplicity of form than elaborate, and often unmeaning, display; and so proving that beauty may be cheaper than deformity.



We engrave from the collection of damasks, contributed by Messrs. HENRY G. PERFECT & Co. of Halifax, a TABLE-COVER of good design, and at its side an example of those CURTAIN HANGINGS,



which have of late years been received into very general use; the examples exhibited by this

while sure of a more general appreciation. Messrs. Mayer, as will be seen from the examples



firm are all of a meritorious character, and all exhibit that improvement in ornamentation which has become so distinguishing a feature of the present time. The material is a mixture of woollen and cotton. Within the last ten or

selected, are taking as their models the pure bequests of the antique; we have no doubt of their finding their account in this. Their "show" is not only large but very meritorious, and it cannot fail to attract considerable attention.



twelve years, the manufacturers of Yorkshire generally have largely availed themselves of the aid of the artist, and there can be no doubt that the establishment of Government Schools of Design is now making manifest the salutary in-



fluence they are calculated to exercise, more especially in the production of textile fabrics. It will be our duty at no very distant period to

visit the several factories of the northern districts, and to report more fully in our pages concerning their most satisfactory progress.

THE DUBLIN EXHIBITION

The LOO TABLE is one of many excellent contributions exhibited by the manufacturers,

Messrs. JONES & SON, of Dublin, whose works obtained marked and deserved attention in 1851.



The VASE of cast iron which we here give, contributed by the KING OF PRUSSIA. It is from the Royal Foundry of Berlin, and is remarkably graceful in its form and character.



The subjoined print is from one of the EMBROIDERED BORDERS (by machinery) of which so many exquisitely designed examples are contributed by Messrs. HOULDSWORTH of Manches-

We commence this column with an engraving of the FIGURE-HEAD of the yacht "Sappho," belonging to G. W. NAYLOR, Esq. Designed and modelled by Mr. W. ELLIS of Sheffield.



The bracket is of bronze, manufactured by Messrs. CORMANN of Brussels; although not of a novel, it is of good and suggestive design.



ter. Their productions are of a high order, competing successfully with the work of the hand.



OF INDUSTRIAL ART.

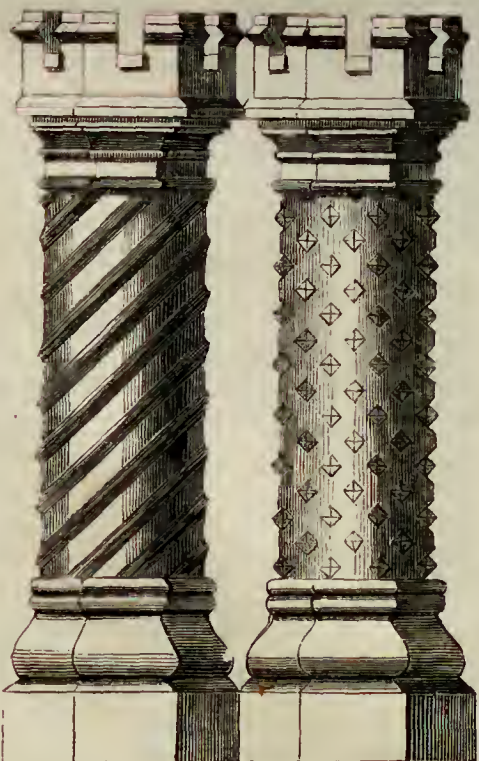
The Garnside Terra-Cotta Manufactory contributes a series of the works for which they are justly famed, consisting of VASES of a very



graceful and tasteful kind, and CHIMNEY-POTS excellently in character for those villa-residences



now so frequently constructed in the Tudor style of architecture. In the latter objects



especially, there is ample room for the display of much that is varied and artistic in design.

The appended engraving is from one of the many beautifully designed POPLINS of Norwich manufacture by Messrs. CLABBURN, and contributed by that eminent and long-established firm,

whose reputation for the production of textile fabrics of this description, shawls, brocades, &c., is well known in the commercial world. The pattern we have engraved is singularly graceful;



it is composed of ferns, grasses, and wild flowers, as an artist would say, but the manner in which most tastefully arranged: it is full of subject, it is disposed frees it from all heaviness.



We fill up this page with an engraving of a BORDER, one of the many beautiful contributions of Messrs. HOULDSWORTH, of Manchester, being

an example of their embroidery by the patented loom. We much regret our inability to render sufficient justice to the works of this famous firm.

THE DUBLIN EXHIBITION.

We terminate this Illustrated Report of the Dublin Exhibition of Art-Industry with an engraving of a singularly graceful and effective CENTRE-PIECE for the table, executed in silver by Messrs. GARRARD, of London, for her Majesty the Queen of England. The work is exquisitely beautiful in design; the modelling is of the

highest order; and of the execution it is suffi-

cient to say that it is the result of the skill, judgment, and experience of the very famous establishment from which it issues, to become one of the ornaments of a Palace where nothing that is not pure in taste and perfect in manufacture can find admission. In its general features, the design, as will be seen, is "Alham-



bresque." Moors attending upon Arab horses are ranged beside the pillar, which stands on a base of antique fragments, in keeping with the composition, and foliage characteristic of the scene. The work has, as it ought to have, the place of honour in the DUBLIN EXHIBITION of 1853.





